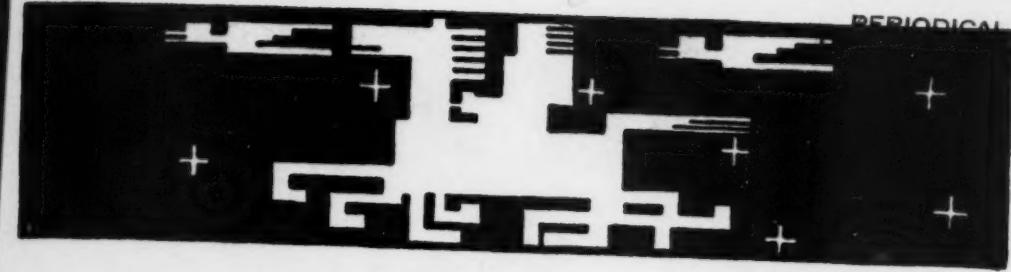


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THE AMERICAN-SCANDINAVIAN REVIEW

VOL. XLI

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The National Theater in Reykjavík

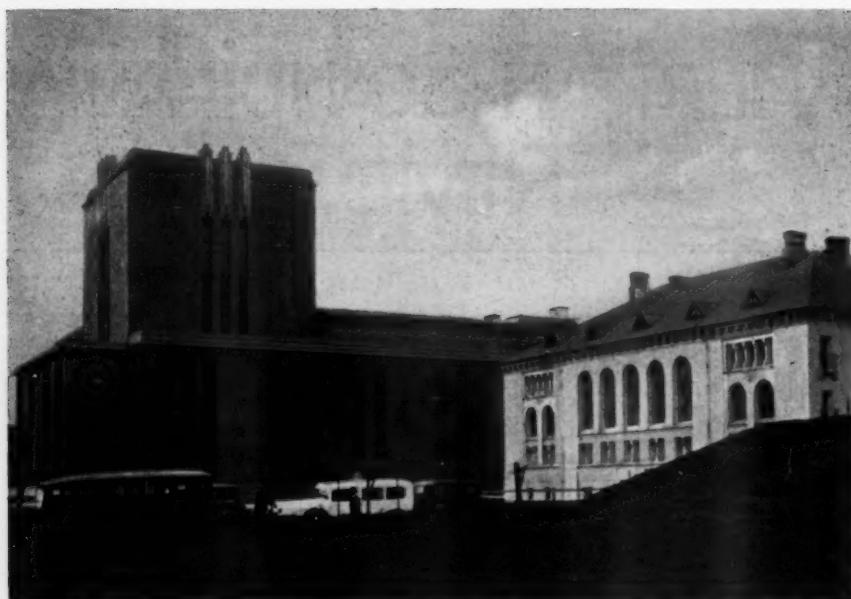
BY BENEDIKT GRÖNDAL

ONE of the first buildings which a visitor to the capital of Iceland is likely to notice, is the new and imposing National Theater. For more than twenty years this massive structure has been standing on a small hill overlooking the business district and the harbor of Reykjavík. But during all but the last three years it was only a monument to a great dream which took almost three decades to come true. Not until the spring of 1950 was the theater opened and established as a permanent cultural institution.

Since the curtain rose for the first time three years ago, thousands have attended performances of classical and modern dramas, comedies, and operas; and during this relatively short time the Theater has also given rise to a wave of interest in the dramatic arts outside as well as inside its own walls.

Before the opening of the new theater, stage performances in Iceland were confined to premises comparable to those used by the summer stock theaters in New England. Most of the actors were amateurs who were forced to depend on other work for their livelihood. Now, on the other hand, there is little to be desired as far as an auditorium and equipment are concerned, and a large group of actors and technicians can devote their entire time to their art.

During its first year the National Theater not only staged both old and new Icelandic plays, but also aroused new interest in writing for the stage by sponsoring a drama competition. This was won by the playwright Tryggvi Sveinbjörnsson for the historical drama *Jón biskup Arason*. Classical works have not been neglected, and plays by Bernard Shaw and Molière have been very popular. The modern drama has been represented in works by Sartre, Priestley, and Miller.

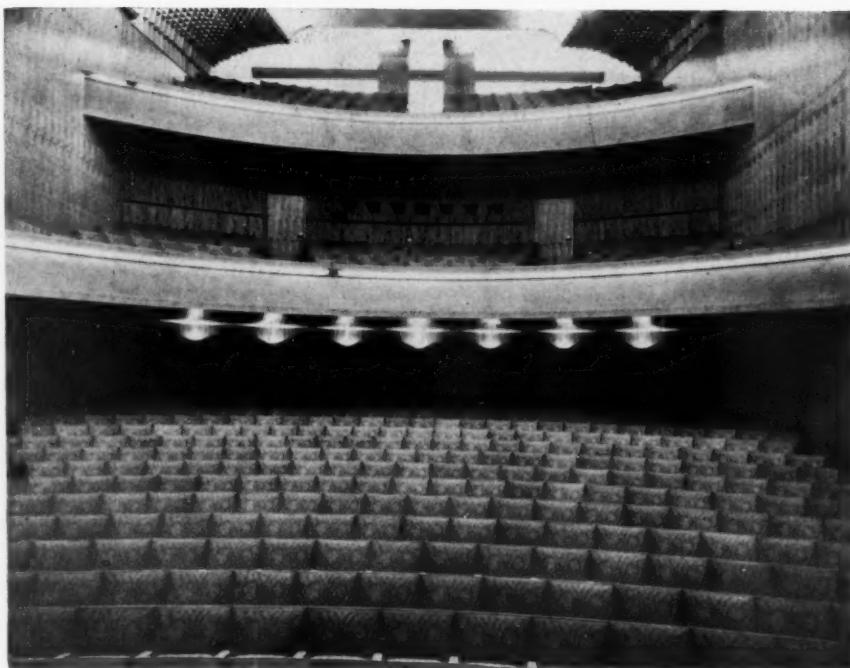


*THE NATIONAL THEATER WITH THE NATIONAL LIBRARY
(ON THE RIGHT)*

In addition to this, the Theater has brought the Icelanders their very first opera performance and also the first opera largely performed by Icelandic artists. To this must be added that the building has become the home of the newly founded Reykjavík Symphony Orchestra. Little wonder that the Icelanders consider the National Theater a major cultural ornament in their country.

The theater building itself is a large structure of concrete. It reminds one of the grandeur of Iceland's mountains, which the architect quite probably had in mind, since he has successfully copied Icelandic rock formations in many of the decorations. The interior, however, is warm and friendly in a handsomely modern manner. Here again one is reminded of the "interiors" of the Icelandic mountains which, according to medieval folklore, were bright, warm, and beautiful palaces where those happy creatures, the supernatural fairies, lived.

While the actual construction of the Theater took more than twenty years, its story goes even much further back. It probably started with a painter named Sigurður Guðmundsson, who fought bravely for more art and beauty in nineteenth-century Reykjavík. He was a jack-of-all-trades behind the scenes at the first dramatic performances of those days, and he conceived the idea of a real theater for Reykjavík. He inspired a young playwright, Indriði Einarsson, and it is in their



Pétur Thomsen

INTERIOR OF THE NATIONAL THEATER

correspondence that the first written reference to the present theater is found. Einarsson fascinated Reykjavík with a vivid fantasy of folklore which he wrote at the early age of twenty, and this same play, *Nýársnóttin*, was the first work performed in the National Theater when it opened its doors in 1950.

Aided by such writers as Einar Kvaran, Einarsson kept writing and speaking about his dream-theater, while the numerous sceptics laughed it away as a Utopian fancy. Not until World War I did the Theatrical Society of Reykjavík support the idea to the extent of giving the proceedings from one performance of *Nýársnóttin* to a theater fund.

After the war the idea of a theater gained ground rapidly. Statesmen like Jónas Jónsson and Jakob Möller gave it active support and in 1923 persuaded the Althing to appropriate part of the entertainment tax to the theater fund. Iceland's leading architect, Guðjón Samúelsson, was now commissioned to design the new theater. Ground was broken in 1929, and during 1930 and 1931 the building rose to take its place in the unassuming skyline of Reykjavík. But that was as far as the building got before the depression hit Iceland. Work had to be discontinued for lack of funds.

During World War II the unfinished theater building was leased



*ANNA BORG REUMERT AS JOAN OF ARC
IN SHAW'S PLAY "SAINT JOAN"*

kjavík. After a ceremonious opening there were three premières on successive evenings, and throughout the following two months the Theater was packed at every performance. After Indriði Einarsson's *Nýársnóttin* came the play about the famous outlaw, *Fjalla-Eyvindur* by Jóhann Sigurjónsson. The third première was a dramatic adaptation of *Íslandsklukkan*, Halldór Kiljan Laxness' trilogy about eighteenth-century Iceland, culminating in the great Copenhagen fire in which a large part of the invaluable Arnamagnæan manuscript collection was destroyed.

In June, 1950, the new theater gave the Icelanders their opportunity to attend an opera by inviting the Royal Opera Company of Stockholm to perform Mozart's *Figaro*. This was believed to be the most northerly operatic performance in history, as it took place a little more than a hundred miles below the Arctic Circle. It was an immense success, and not a seat was empty in the house during the run of the opera.

to the allied armies as a storehouse. After its release from that unexpected duty, the Icelanders, riding on a wave of post-war prosperity, were determined to finish the building. Work was resumed, over twenty-year-old plans for the interior were revised and modernized, all the latest devices of theater technique were added, and slowly the building neared completion. Costs mounted from month to month, but now there was no turning back, and the Althing made the necessary arrangements in order to give this temple of the arts all it required.

During the spring of 1950 a great theater festival took place in Rey-

During the first complete season of the Theater twelve plays and one more opera were performed. These included popular hits such as *Life with Father*, historical plays such as *Jón biskup Arason* by Tryggvi Sveinbjörnsson, and modern dramas like *Death of a Salesman* by Arthur Miller. The greatest event of that season was the guest appearance of Anna Borg Reumert, the Icelandic actress who married the famous Danish actor Paul Reumert and has made a distinguished career in Denmark. She played in *Saint Joan* by Shaw and, by popular demand, stayed on to do one of Molière's comedies.

During the spring of 1951 the Theater presented the first Icelandic production of an opera, namely Verdi's *Rigoletto*. Stefano Islandi, another Icelander from the Royal Theater in Copenhagen, and an Austrian soprano were guest artists, but the rest of the cast were local talent. This performance was also very successful, filling the house to the end of the season.

Reviewing the first year of the Theater, its Director, Guðlaugur Rósinkranz, said, "It had been predicted that it would prove impossible to maintain a large and expensive theater in this country, and it will be a real achievement if it can be done. After the first year the finances of the Theater were better than any one had dared hope, and none can have any doubt that in the Theater the Icelandic nation has an institution of immense cultural value."

During the first year there were 207 performances in the Theater, attended by 112,000 spectators, an average of almost 500 for each performance in a house seating 650. This compared very favorably with theaters in much larger cities in the other Scandinavian countries.

The second full season, that of 1951-52, was an equally successful



Pétur Thomsen

GUÐLAUGUR RÓSINKRANZ
DIRECTOR OF THE THEATER



ABOVE:
*A SCENE FROM
"FJALLA-EYVINDUR"
BY J. SIGURJÖNSSON*



LEFT:
*"BISHOP JÓN ARASON"
IN SVEINBJÖRNSSON'S
PLAY BY THAT NAME*

one. Among the highlights of the spring of 1952 was the visit of a group from the Royal Theater in Copenhagen, which performed Holberg's comedy *Det Lykkelige Skibbrud*. Also, Ibsen's *A Doll's House* was staged and directed by the Norwegian actress Thore Segelcke, who played the leading role speaking her lines in Norwegian while the rest of the cast spoke Icelandic. In June of that year the Hamburg Philharmonic Orchestra visited Iceland and gave several concerts, some of them in combination with the Reykjavík Symphony Orchestra; this combined group, some eighty strong, was the largest orchestra ever heard in Iceland. Another great hit offered during that season was Strauss' *Die Fledermaus* with an almost all-Icelandic cast.

Thus the first few seasons have amply demonstrated that the National Theater has become an important link in carrying forward the cultural traditions of not only Iceland but the world at large. And the Icelanders, now that they finally have got their Theater, are determined to maintain it as a true temple of their culture.

*Benedikt Gröndal is Secretary of the Iceland-America Association in Reykjavík
and Editor of "Samvinnan," the magazine of the Icelandic cooperatives.*



The Tobacco Monopoly of Sweden

BY HENRY GODDARD LEACH

THE GOVERNMENT Tobacco Monopoly in Sweden is something unique. It is a product of Swedish good sense in business and national economy. We often hear that "tobacco pays for the Swedish Navy." That is not strictly true, as the profits from tobacco are not turned over directly to the Navy but have, in the course of years, averaged the outlay for maintaining the efficient Swedish national marine. In the year 1949, for example, the taxes collected by the Monopoly and given to the State amounted to 427,570,000 kronor, whereas the Navy cost the State only 171,898,000 kronor and total National Defense 796,297,100 kronor.

A. B. Svenska Tobaksmonopolet ("The Swedish Tobacco Monopoly Company, Inc.") was established by an Act of the Riksdag in 1914. It owns all plants that manufacture pipe tobacco, chewing tobacco, cigars, cigarettes, and snuff in Sweden and the exclusive right to import raw tobacco from abroad. It is the exclusive wholesaler of tobacco products to the retail market. In 1943 it was also given the exclusive right of importing manufactured tobacco.

The share structure of the Monopoly now consists of 29,000,000 kronor in common shares, all owned by the Government, and 1,000,000 kronor in preferred shares held by forty private individuals approved by the Government. These shares may be transferred only to persons acceptable to the Government, and the State may call in any of these preferred shares at par when it so desires. The dividends are limited to a maximum of 5½ per cent.

The organization of the Tobacco Monopoly is simple and efficient—the headquarters, the factories, the import, and the branch offices. The headquarters are housed in a modern streamlined building in Stockholm with offices furnished like an art museum. The pressure of a bell in the board room or the reception room will bring an expert who will produce the chart or the statistics of any operation. From these headquarters all purchases of tobacco are directed, as well as the equipment of the factories.

When Columbus in 1492 landed in the West Indies he was met by Indians offering gifts of tobacco leaves and smoking long rolls of it and blowing wreaths of smoke out of their noses and mouths. Subsequently the white race learned to relax their nerves by the use of tobacco, as had the American Indians.



TOBACCO

Painting by O. Björck in the offices of the Swedish Tobacco Monopoly

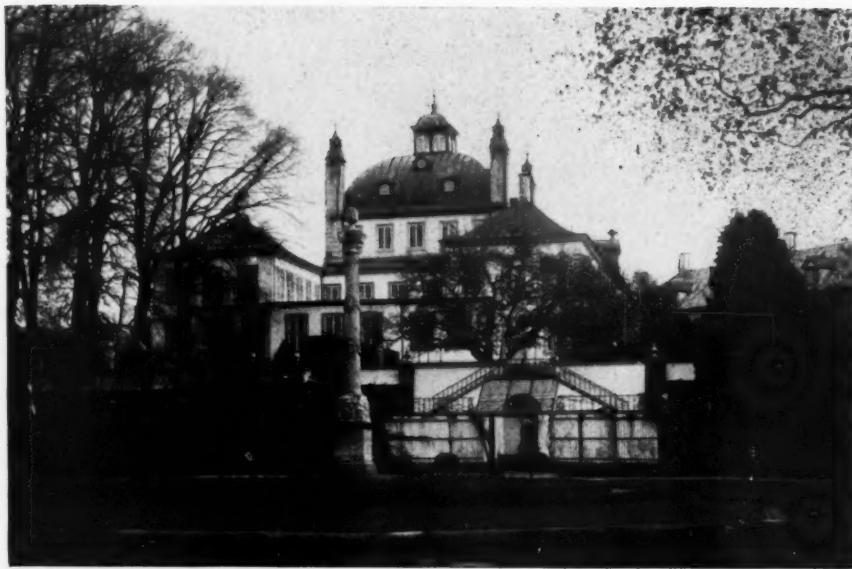
It was a Swede, Linnaeus, who gave tobacco its scientific name *nicotiana*. Linnaeus named the tobacco plant in honor of the Frenchman Jean Nicot who introduced it to Europe. Nicot was French ambassador to Portugal and in 1561 when he returned from Lisbon to Paris he brought with him tobacco leaves. These were then thought to be medicinal, as the Indians had dressed their wounds with tobacco. Nicot himself was somewhat of a physician and he persuaded Cath-

erine de Medici that tobacco had marvelous curative properties. For a hundred and fifty years in Europe tobacco was praised far and wide as a medicine. French physicians recommended that powdered tobacco be snuffed up the nose. The gold snuff boxes of France are now museum pieces. In Sweden the use of snuff has not yet died out. There, also, tobacco was successfully grown in the botanical garden of Uppsala by the great philosopher and man of learning, Sweden's "Leonardo," Olof Rudbeck (1630-1702). When in 1828 two German chemists discovered the active principle of tobacco, the poisonous alcaloid $C_{10}H_{14}N_2$, they called it "nicotine."

The Swedes are skeptical about the accepted history of the North American origin of tobacco. They think it may have been something lost and forgotten in Europe. Swedish skepticism is due to the finding of old smoking utensils unearthed by Swedish and other archaeologists in China, and in Tut-Ankh-Amen's tomb, as well as in central and southern Europe. "What did those people smoke," a Swedish writer asks, "if not tobacco?" Did Buddha and the Pharaohs smoke? Did Julius Caesar light a cheroot to quiet his nerves when he crossed the Rubicon?

Comparatively few people object to the Tobacco Monopoly. Of course there are conservatives who dislike all kinds of Government control except for the army, the navy, the air force, and the post office. There are also the retail dealers who believe they could make more money in an open market. Then there is the Swedish connoisseur who is denied the privilege of cabling to Cuba an order for a de luxe brand to be shipped direct to him instead of purchasing it from a Swedish tobacconist. There is also the American who finds that his gifts to Swedish friends without paying duty is limited to 1000 cigarettes or 200 cigars.





FREDENSBORG CASTLE

Fredensborg Castle Park

BY KNUD HENDRIKSEN

FRÉDENSBORG CASTLE lies beside idyllic Lake Esrom on Sjælland, about twenty miles north of Copenhagen. Built by King Frederik IV it was finished in 1720; he gave it the name Fredensborg ("Peace Castle") to commemorate the Treaty of Peace with Sweden which had been concluded that same year. For more than two hundred years the castle has been one of the favorite summer residences of the Danish kings. The long reign (1863-1906) of King Christian IX and Queen Louise was especially a period of greatness for the castle and the village of the same name. To beautiful Fredensborg King Christian and his Queen invited their many relatives, most of whom were the rulers of European nations: King Edward VII of England and his Queen Alexandra, Alexander III, Czar of All the Russias, and his Empress Dagmar, as well as King George of Greece, who was the second son of King Christian. The Danish King and Queen were the parents also of both Queen Alexandra and Empress Dagmar, and were nicknamed "The parents-in-law of all of Europe."



THE "DENMARK" MONUMENT

The present rulers of Denmark, King Frederik IX and Queen Ingrid, are also very much attached to the old, white castle, where they and their three daughters often live during the summer.

The castle is surrounded by a park, which has been called "Denmark's most beautiful garden." Extending along Lake Esrom, it is open all year round to visitors. In the castle park, part woods, part garden, there are a great number of monuments and statues in marble and sandstone, most of which were erected in the reigns of Frederik IV and Frederik V.

It was especially during the reign of Frederik V (1723-66) that the park was beautified with marble statues and great monuments, executed by the famous sculptor Johannes Wiedewelt. His admiring contemporaries called him "The Phidias of Denmark."

In his workshop, which may be seen even today at Frederiksholms Kanal in Copenhagen, Wiedewelt kept up an amazing activity. This article, however, will deal merely with some of his works which are of historical significance. Many of these monuments have caused Danish historians much racking of the brain and have given rise to much speculation.

In spite of artistic flaws and in spite of present-day critics, Wiedewelt's works are of enduring value, especially from an architectural viewpoint. This applies particularly to the two stately monuments "Denmark" and "Norway," which are located in a striking manner in front of the garden façade of the castle.

At the left of the "Denmark" monument, just in front of the so-called "Balloon Square," we find the Temple of Honor and Virtue. This little monument, with its quaint Latin inscription, often occupied my thoughts when I was a boy, most probably because the two



THE "NORWAY" MONUMENT

side doors of the temple were left somewhat ajar. The front of the temple, the side representing Virtue, bears the inscription:

HOC PIE COLUIT FRID V HOC DEMUM JUSSIT

On the other side, which represents the Temple of Honor, and is very similar to the front, we read:

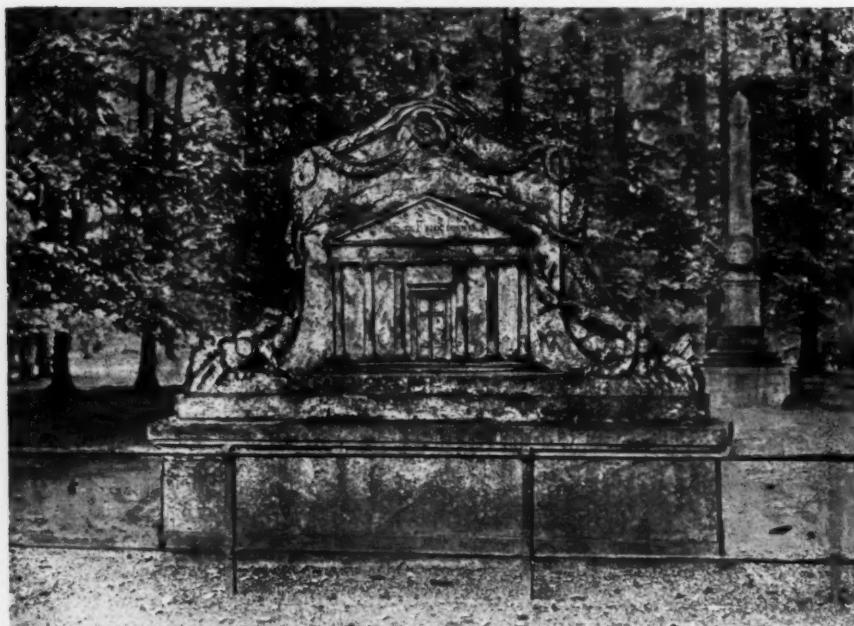
HOC VIVUS PARAVIT, DIVUS INTRAVIT

Chr. Behrend has translated the inscription on the front thus: "This Frederik V worshiped piously; this he ordered finally." Valdemar Seeger, the historian of the castle and the park, thinks that "this he ordered finally" merely means that this little temple was the king's last order from Wiedewelt.

The temple was erected in 1766, just following the death of King Frederik V on January 14 of the same year. The inscription on the rear of the monument reads in translation: "While he lived he brought this about, greatly blessed he entered it." This was perhaps Wiedewelt's poetic expression of gratitude to his gracious monarch.

But if the Latin inscriptions on the temple are quite obscure, then the "Enigmatic Antique," which stands near the Lake Allée, is much more so. It is said that this monument was executed according to the plans of Frederik V himself. The signature of the sculptor appears on it as a runic inscription, which leads us to believe that the King and Wiedewelt intended to erect an Old Norse altar similar to those used in ancient times; or perhaps the monument is just an imitation of those found along the Via Appia in Rome. On the north side of the monument there is a runic inscription which reads:

**FRIDREKR HIN FJORDI DANA KONUNGR
LET REISSA THESSA STEINA**



THE TEMPLE OF HONOR AND VIRTUE

On the south side is inscribed:

**FRIDREKR HIN FIMTI DANA KUNUNGR LET
RITA THESSA STEINA**

And on the front of the monument it says:

MEÐ FORSJÁLNI OK STAÐUKLYNDI

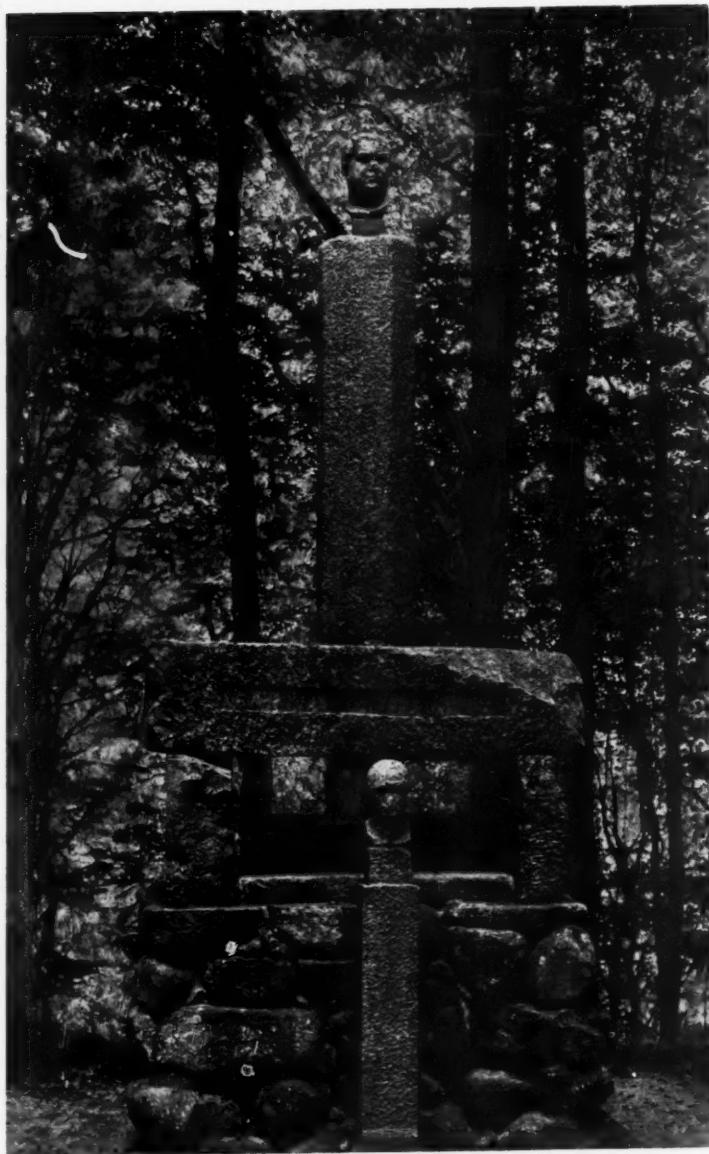
The last inscription is an Icelandic translation of King Frederik's Latin motto: *Prudentia Et Constantia.* ("Prudence and Constancy.")

The other two inscriptions read in translation: "Frederik the Fourth King of the Danes let these stones be erected," and "Frederik the Fifth King of the Danes let these stones be inscribed."

Bernhard Møllmann, Holberg's successor as Professor of History in the University of Copenhagen, who became Royal Historiographer in 1755, is the author of the Icelandic runic inscriptions, which even so contain a few incorrect runes.

The two antique heads were possibly brought by Frederik IV from Italy. The head on top of the octagonal column was called "Margrethe's Head," and the little hill on which the monument stands was named "Margrethe's Hill."

The whole construction is a quaint expression of a royal whim, and it is with a great deal of justification that the group has been called



THE ENIGMATIC ANTIQUE

"The Enigmatic Antique," for the king's purpose behind it all will probably remain forever unknown. It no doubt amused Wiedewelt very much to make this monument, as he thereby got an opportunity to utilize some otherwise useless material.

Close by the "Norway"-monument—in a westerly direction—on a little hill called "The Ships' Hill," we find three curious sculptures: a stately column flanked by ships' stems, and two smaller identical



A MONUMENT ON THE
"SHIPS' HILL"

Maria restored it in 1784." On the back it is stated that the column was erected in 1762, and Queen Juliana Marie, the wife of Frederik V, has consequently re-erected it after it in one way or another had suffered damage.

In his book *Fredensborg Slotshave* ("Fredensborg Castle Garden"), Valdemar Seeger says that the courageous decision which Frederik V made in 1762 was to equip an army of 70,000 men and dispatch a mighty fleet to the Baltic. The reason for this was that Duke Carl Peter Ulrik of the Holsteen-Gottorp family, in January of 1762, had become Emperor of Russia as Peter III. He was the

monuments. These are also both in front and back embellished with ships' stems, and above these a Medusa head, which again is topped by an ugly and cunning face with a plumed helmet. All this is very decoratively encircled by trophies of war, namely a pair of sturdy cudgels.

On the column is inscribed:

**FORTISSIONA - CONSILIA -
TUTISSIONA**

which means "The most courageous decisions are the safest."

On the base of the column we read:

**JULIANA MARIA
CONSORS RESTITUIT 1784**

which means "His wife Juliana



THE COLUMN ON THE "SHIPS' HILL"

son of Duke Carl Frederik and Anna Petrowna, daughter of Peter the Great, and in 1745 his aunt, Empress Elizabeth, had made him her heir. But no sooner had he assumed power than he sent a big army into Mecklenburg in order to attack Denmark and conquer Slesvig. As luck would have it, his consort Catherine (II) brought about his assassination after he had been requested to take poison, but the scheme had failed. She thereupon ascended the throne herself and immediately concluded peace with Denmark.

It is indeed rather extraordinary that in this peaceful and idyllic castle park there are monuments which tell of such an overwhelming threat to Denmark—a threat which almost miraculously was warded off in the eleventh hour.

Knud Hendriksen is head of the venerable engraving establishment of Hendriksen opposite the National Museum in Copenhagen. He is an authority on the history, the art, and the literature of Denmark. For many years he has contributed to the REVIEW.



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THE AMERICAN-SCANDINAVIAN FOUNDATION
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Sigurd Hoel

BY OLAV PAUS GRUNT

A LITTLE more than two years ago Sigurd Hoel, the Norwegian novelist, dramatist, and literary critic, celebrated his sixtieth birthday. Numerous festivities were organized in his honor, all of which served to indicate the important position he holds in his native land. One of the more lasting results of the celebrations was a fat volume of commemorative writing, beautifully printed on fine paper and properly impressive in every respect. The list of contributors contains the names of many of the most prominent literary figures in Norway, as well as quite a few from neighboring lands. Even distant America paid tribute to Sigurd Hoel in the person of Professor Martin Joos of the University of Wisconsin, whose lecture on Hoel at the University of Toronto, given in 1939, was reprinted in this volume.

To take such a collection of encomiums literally is a dubious business. The book is a tribute from friends and admirers, written more or less in the warm flush of the celebration atmosphere. It is a bouquet of flowers deposited by the faithful on the altar of a literary deity. Nevertheless, level-headed readers picking up the volume to-day, after the fumes of the celebration incense have long since drifted away, will at least be impressed by the eulogies pronounced by so many people of the highest literary standing and will thereby appreciate the tremendous repute Hoel obviously enjoys.

Sixty years is as good an age as any at which to stop and take stock of a writer's work. Not that people nowadays should be expected to have said their last word at that age. In the case of Sigurd Hoel, as vital and dynamic a sexagenarian as one could wish to see, such an idea would be particularly inappropriate. But, after about thirty years of continuous productivity, such a considerable bulk of his output is now on hand for everyone to read that we can confidently size it up, perceive its unity, and guess at the inner sources—emotional and intellectual—from which it has sprung.

As has been the case with a good many Norwegian writers, Sigurd Hoel saw the light of day in a fairly remote, typically rural district, that of Northern Odalen, where his father was a schoolmaster. At an early age, the bright youngster was sent to school in town, and, after graduation, took up the study of mathematics and science at the University of Oslo. His is in many respects a scientific mind with all that this involves: logic, method, the love of precision and clarity, and a deep respect for truth. Till this day his particular kind of intellectualism, his attitudes toward life, and his style bear the hallmark of that mind. Its drawback for a creative writer is—in the opinion of this commentator—an overemphasis on the intellect, a somewhat complacent, at times curiously old-fashioned belief in reason, and a distaste for anything with a trace of

mysticism and the irrational. But whatever one may think of such an attitude, it often makes for an unremitting intellectual integrity. With Hoel that is certainly the case. And such is the scope of his intellectual curiosity that his rationalism rarely prevents him from respecting quite a few of his really talented contemporaries who have forsaken the scientifically measurable and turned to belief or mystic experience to find the light.

Apart from the stimulus received through his scientific studies, Hoel's youthful years in Oslo gave him other intellectual stimuli, two of which should be specifically mentioned: leftist politics and, above all, the teachings of Freud. To American readers of THE AMERICAN-SCANDINAVIAN REVIEW the struggle for a social revolution centered around the youthful and ambitious review *Mot Dag* ("Towards a New Day") is hardly of much interest. It was a politico-literary movement (though the main stress was undoubtedly on politics) created by a group of keen-witted young men led by Erling Falk. Hoel's part in the enterprise, that of an editor whose wit and brilliance gave the review that somewhat aggressive, caustic style which, while delighting many, infuriated the Philistines, was not very long-lived. The influence of this period on his later work seems even to-day rather difficult to assess. But any reader of Hoel's books written after his contact with the *Mot Dag* group must have felt the invigorating air of healthy opposition to conventions, stuffiness, dead traditions, and to the spirit of cowardly compromise which permeates them and which seems, in the opinion of those

who were close to the group, to have characterized so many of its members.

Hoel himself never became a political writer in any real sense of the term; but he has made several brilliant incursions into this realm, fairly recently, for instance, in his diagnoses of Nazism and related movements. He is too much of an artist to let his political affiliations mar his fiction, no matter how much it may deal with problems of the day. These political sympathies, however, seem to have undergone a considerable change without having brought him into any conservative camp.

More profound and lasting than any political commitments has been the influence of Dr. Sigmund Freud and the other founders of psychoanalysis. At least to this commentator, who judges mainly from the impression received when reading and rereading the major novels, Hoel's conception of the human being as well as his technique could hardly be conceived without his knowledge of the work of Freud. To-day, when Freudianism in a watered-down form has become a commonplace in slick-paper magazine stories and pretentious Hollywood movies, it may seem a dubious gain. I should even venture to say that for Sigurd Hoel—a highly gifted and serious writer—it may not have been an unreserved blessing. However, Hoel has without doubt been something of a pioneer in this field in his own country. It has been said that he has remained more faithful to the ideas of the master than the master himself. Having no special competence in the matter, I could not tell. But from the evidence of his writing it is safe to say that whatever has seemed helpful to him, as a practition-



SIGURD HOEL

Rigmor Delphin

er of fiction, in the discoveries of Freud has retained its validity for him. Notwithstanding his profound admiration for psychoanalysis Hoel always seems to have kept his sense of proportion. With his eye for the foibles and failings of humanity, he has time and again exploded the exaggerations and extravagances of the more naïve advocates of psychoanalysis and invited his readers to a hearty laugh at their expense.

What was there in the new interpretation of the human mind which particularly attracted Hoel? Without laying claim to any inside information I might suggest the following two reasons: Freud's detached, clinical analysis of the subconscious mind, his daring descent into the labyrinthine caves of the human soul for the purpose of disentangling the secret motives behind seemingly incomprehensible modes of behavior, must have thrilled both the scientist and the novelist in him. But just as important as the purely professional discoveries in which psychoanalysis made him participate were, it seems to me, the weapons he thus was furnished with in his fight against conventional morality, against the sex taboos and fears which prevailed in Norwegian society as he knew it in the twenties. What he had experienced during his boyhood years in the country had served him as an eye-opener, revealing the ravages caused by a barren, strict Lutheranism from which all deeper spirituality had seeped out, and which mainly consisted of a set of rigid conventions, a profound distrust in the enjoyment of life, in healthy normal impulses, in personal freedom. A latent fear of Sin had vitiated life and bred terror and shame where joy and hap-

piness should have prevailed. This experience Hoel has used to a great extent as material for the novel which to me is the outstanding achievement of his career so far, the semi-autobiographical *Veien til verdens ende* ("The Road to the End of the World"). I shall return to it later.

Hoel's new and healthy approach to questions of sex, his intellectual radicalism, and youthful revolt against the stodginess of the older generation came to delightful fruition in one of his first books, *Syndere i sommersol* ("Sinners in Summertime"). The plot brings together for a few bright summer weeks a group of four young women and four young men who have decided to spend their holiday on the southern coast of Norway in gay irresponsibility. Being thoroughly "modern" intellectuals, free from prejudice and self-deceit, they set out with the idea of maintaining all through their vacation purely rational relationships, of avoiding any kind of emotional entanglements, jealousies, or dramatic crises. Their language is colored by their gay, youthful, and really quite innocent cynicism—an amusing slang characteristic of college youth when sports and open air activities are combined with high-brow pursuits.

As might be expected, nature takes her toll. Romance, with its corollaries of petty jealousy, masculine rivalry, feminine cattiness, tears, and violence, gets control over even these healthy, thoroughly civilized, and rational young men and women. It is all described with breezy vigor; it has the salty, tangy quality of the sea air, the buoyancy of youth, the sly humor of a highly adult, unconventional, and sympathetic observer of the antics of

the young. To many contemporaries the book when it appeared (in 1927) seemed shocking. The twenty-six years that lie between its publication and the present day have accustomed us to greater shocks. We still find *Sinners in Summertime* entertaining; but very few, even the most bigoted, would be shocked to-day. That of course is all to the good, and Hoel's contribution to our more adult view of the relations between the sexes is considerable.

In an article of this kind it would be vain to attempt to analyze all the books published so far by Sigurd Hoel. They are numerous and varied. Besides being a novelist, Hoel has done important work as an essayist, a literary critic, and a translator of foreign books. He has for a long time been the principal adviser to Gyldendal Norsk Forlag, one of the two major Norwegian publishing houses. In this capacity he has earned the merit of introducing to the reading public of his country many of the most vital of contemporary *avant-garde* writers in the outside world. This has been done by means of the "Yellow Series" books, an enterprise which owes everything to his initiative and remarkable flair as a literary scout. Faulkner, Hemingway, Caldwell, and many other writers of the "lost generation" have obtained a Norwegian following through this now famous series. Each of the books —there must be a hundred of them by now—has been provided with a preface by Hoel. As a critic he reveals his insatiable intellectual curiosity, gift of keen analysis, and artistic sensibility. His limitations as a critic are closely connected with the rationalistic approach at which we have already hinted.

While we are dealing with the non-fictional aspect of his output we might also mention such political essays as his remarkable analyses of the nature of Nazism, published in *Tanker i en mørketid* ("Thoughts in a Period of Gloom"), the one of his books in which he appears most *engagé*. Hoel's experience with the Nazis in occupied Norway combined with his habit of lucid psychoanalytical investigation helped produce one of the most striking and devastating condemnations of the Nazi mind that have ever appeared in Norway. In this connection it should be mentioned that our writer did not belong to those who closed their eyes and irresponsibly declined to meet the threat of the new barbarism as long as their own country was not directly involved. And after the official (the military) defeat of Nazism he has again and again emphasized that Nazism, although it may have gone underground for a while, may well raise its ugly head when the opportunity presents itself. It is the symptom of a distinct mentality, and a mentality which is by no means dead.

After this brief incursion into non-creative writing, let us return to the novel. Hoel's ventures in playwriting, though estimable, are too insignificant to detain us here. Although no two of his novels are alike, there are however some that bear a closer family resemblance than others. Somewhat related in themes and treatment they can advantageously be grouped together. This is obviously the case with Hoel's most recent novel, *Jeg er blitt glad i en annen* ("I Have Fallen in Love with Another"), a kind of sequel to the aforementioned *Sinners in Summertime*. In it the author returns to the

same little coastal place which had been the background for the young people in the earlier book. We meet them again, now many years older, most of them slightly frustrated. Now their turn has come to find the young generation—their own children and the friends of their children—as different from themselves as they had thought they were from the older generation when we first met them. . . . *Jeg er blitt glad i en annen* exhibits some of the light satirical touch of *Sinners*. But in the new book the mood seems more elegiac; some of the old buoyancy has gone. The narrative has lost its drive, and the humor has turned sour. Compared to most of the books which have appeared in the period between these two, the latter book hardly seems a successful novel.

There is the brilliantly written *En dag i oktober* ("One Day in October") in which Hoel skilfully employs the somewhat artificial technique of letting a dramatic event, the plight and subsequent suicide of a woman who throws herself out of a window in an apartment house, set off a kind of chain reaction through which, in the course of a few hours, we are allowed to penetrate into the lives of the variously frustrated tenants inhabiting the place.

There is the dispassionate, penetrating analysis of another semifrustrated life in the novel *Fjorten dager før frostnettene* ("Fourteen Days Before the Frost") with its relentless digging into the past of a successful throat specialist. He discovers on his fortieth birthday that the smug satisfaction with his life and his career which he has carefully entertained is a flimsy structure of self-defense which

falls to pieces when scrutinized more closely, leaving in him the emptiness of unfulfilled aspirations and a truncated, impoverished emotional life. Using with artful moderation the stream of consciousness method, Hoel lays bare the fears which the "hero" had experienced in his childhood, and the bitter feeling of inferiority which had poisoned his student days in Oslo when he resented his poverty, his *gauche* peasant manners, all the tragic loneliness of a brilliant young man who feels alienated in a hostile world. The theme of the "peasant student" has old traditions in Norway where this feeling of antagonism between town and country has been dealt with frequently. But Hoel has given us the modern version we needed to see its contemporary implications.

This brilliant novel was followed by the curiously uneven, slightly farcical *Sesam Sesam* ("Open Sesame"), a satire on the intellectual milieu in Oslo. Finally, to round up the group of novels dealing with the contemporary scene and chiefly taking place in and around Oslo, it should be stressed that *Møte ved milepelen* ("Meeting at the Milestone"), published in 1947, probably offers the most interesting picture of the occupation period so far written in Norway. Faithful to his habit of looking for deeper motives behind surface phenomena, the novelist turns the spotlight on the Quisling mentality, so weird and incomprehensible to most Norwegian patriots, so justly condemned and universally loathed. But Hoel stresses the guilt complexes dating back to early childhood experiences, the peculiar reactions to social pressures, the fine criss-cross web of conflicting impulses which

THE CHIEF WORKS OF SIGURD HOEL

1922. *Veien vi går*
 1924. *Syvstjernen*
 1927. *Syndere i sommersol*
 Published in English by Coward-McCann in 1930 as *Sinners in Summertime*.
 1930. *Mot muren*
 1930. *Don Juan*
 1931. *En dag i oktober*
 Published in English by Coward-McCann in 1932 as *One Day in October*.
 1933. *Veien til verdens ende*
 1935. *Fjorten dager før frostnettene*
 1938. *Sesam Sesam*
 1941. *Arvestålet*
 1947. *Møte ved milepelen*
 Published in English by Secker and Warburg in 1951 as *Meeting at the Milestone*.
 1952. *Tanker mellom barken og veden*

have gone into the creation of the twisted minds one often finds among the Quisling traitors. He carefully avoids any portraits in black and white, sensitively aware as he is of the dangerous affinities that more often than not exist between those—more fortunate—who kept to the line of duty and the others, the damned. . . .

In all of Hoel's books "on the contemporary scene" we meet a novelist of remarkable sharpness of perception, a master of caustic satire, a psychologist fully versed in psychological theory as well as gifted with indubitable intuitive knowledge of the human heart. Nevertheless there is no denying that the writer of these books has definite limitations as a creative writer. His characters rarely possess the full-bodied vitality characteristic of the

true masters of the novelist's craft. Sigrid Undset, for example, had that peculiar vitality, just to mention a twentieth-century Norwegian novelist well known to American readers. The cool intellectual light which brings so much clarity and vivacity to Hoel's novels also makes for a certain lack of warmer shades, an absence of that stimulating atmosphere of the mystery of human existence which permits the reader to sense greater depths, wider perspectives, possibilities of poetry, and wisdom unknown to psychoanalytical lore.

Only once or twice, in *Veien til verdens ende*, to which reference has already been made, and in a book of short stories, *Prinsessen på glassberget* ("The Princess on the Glass Mountain"), the criticism I have leveled at

the main bulk of his work would seem ungrateful and erroneous. In both these books the author has drawn on his childhood experiences and described the world as seen through the eyes of a child. The novel tells about a little boy, Anders, from the time of his very earliest recollections to the beginning of adolescence. With imaginative and convincing simplicity the child's world is revealed to the reader. We witness how it takes shape, expands, and deepens before the wondering eyes of a boy. The boy's widening perception, his joys and fears—the latter dominate—his increasing understanding of the people who surround him as the years pass and he reaches the age of puberty, all this is set forth with the utmost fidelity, and is at the same time simple and enchanting, realistically and poetically true. The style in both these books, very different from the brittle, pungent prose he generally writes, mirrors perfectly the boy's universe. Hoel has succeeded in bringing off a *tour de force* of the highest order.

Reference has been made from time to time to the author's literary style. It should be stressed, by way of conclusion, that it has been universally admired. Even people who are not particularly in favor of Hoel bow to him as a master of words. In a period of transition, when the Norwegian language—for reasons too complicated to be gone into here—is constantly being transformed, his idiom is unusually pure, slightly conservative and derived

from what might be called the classical tradition in Norwegian prose. His phrase is clear-cut and compact; it shuns useless ornament and serves as the most direct approach to whatever he wants to convey. A gift of happy formulas, summing up incisively an argument or, by some ironical twist, putting previous statements in an ironic light, are hallmarks of his method. The easy flow of narrative is never interrupted or cluttered up by subtleties, elliptical phrasing, taxing imagery or any other devices that might put undue demands on the comprehension of the reader. Without being popular in the sense of commonplace, Hoel certainly has avoided the cryptic, esoteric form so frequent in contemporary letters.

However, an evaluation of his style should not fail to disclose that whatever its merits—and they are very great indeed—it has also the shortcomings of its virtues. Its very clarity excludes, of course, the charm of the mysterious. Its irony, although often entertaining, is too obvious to enchant in the same way as, say, that of Anatole France, whom Hoel admired very much as a young man. But, such as it is, Hoel's prose is an admirable expression of his literary physiognomy. And when some of the issues—psychological, moral, and political—which he has presented with so much vigor and intellectual integrity have fallen into oblivion, the style will remain. It has given his work a solidity which marks it for posterity.

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The Music of the Lapps

BY ERNST EMSHEIMER

Reprinted from "Music of the North," the First International Edition of "Musikrevy."

ONE winter evening in February, 1867, the famous Belgian musical scholar François Joseph Fétis gave a lecture in Paris before an illustrious gathering of renowned anthropologists and ethnologists. He took the occasion to pronounce the bold and categorical assertion that the Lapps are the only people who do not sing ("... les lappons sont le seul peuple, qui ne chante pas"). There is no doubt that this assertion aroused the attention of the learned congregation. Nowadays, however, we know that Fétis was the victim of a mistake. There is not a people anywhere on the earth which does not sing and the Lapps are no exception. Fétis' mistake is understandable, however, because at one time it actually appeared that the song of the Lapps and its entire living tradition had disappeared. The reason for this may be sought principally in the fact that the Lapp song was to a great extent originally intimately associated with the Lapps' heathen, shamanistic cult. Therefore, in the late seventeenth century and the beginning of the eighteenth century it was exposed to severe persecution from the mission clergy. When the partially magical content of the songs became apparent to the clergymen, they obviously looked upon it as their duty radically to uproot this expression of heathenism. The powerful inner feelings which motivated them

appear clearly in the following lines with which the venerable Reverend Henric Forbus, in Torneå, on the Gulf of Bothnia, gave voice to his feelings about 1730.

"The Lapps have served these idols with their accursed songs . . . If the songs of the self-righteous are displeasing to God so that he says of them, Away with the noise of thy songs, for I cannot bear to hear them, songs of idolatry, calling directly to the accursed idols, are all the more abominable to him . . ."

A tale from Finnish Lapland tells how another clergyman once pronounced a curse on some Lapp magicians from Sodankylä. As the magicians perceived that their time was up they went by night to the shores of a nearby river and there together raised up an ecstatic song. The following morning seven of them were found dead on the shore with their legs in the water. This truly macabre picture reflects the deep impression which the Christian missionaries' holy zeal was able to exercise upon the spiritual life of the Lapps.

It is comprehensible that the clergy could not clearly distinguish between the magic songs of the old Lapps and other kinds. Both seem to have been equally suspected by them. Most often they were regarded simply as arts of the devil. This conception found expression in a tradition noted down

earlier in the preceding century and indubitably inspired in Christian quarters. According to it the devil was the creator of the Lapp art of song. He was supposed to have taught it to an old woman who, in return, agreed to lick up the saliva of the evil one from her hand.

It is clear that such an attitude had to lead to an energetic effort to stamp out the song of the Lapps in its entirety, and that under such circumstances it was even perilous for the Lapps to sing their songs. A single illustration suffices: the pitiful fate of the Lapp denounced by his neighbors as a magician during the reign of Karl XI (1660-97), and doomed to death by the authorities only because he was a master of the old songs of his people. A more systematic investigation of the court records and other official documents in the various Scandinavian countries would probably bring extensive material to light. It would show how drastically the religious and civil authorities once set upon the song of the old Lapps. The results were almost fatal and at times threatened to obliterate the musical tradition of the Lapps completely. The things which Jacob Fellman, from his sojourn as a pastor in Finnish Lapland early in the nineteenth century, relates about the song of the Lapps are highly enlightening. He writes:

"I had lived among the Lapps for six years without finding out whether the national songs of former times were still preserved in their memories. If I asked them if they knew any such, which I did diligently from the very time of my arrival in the community, the reply was always that such arts of the devil had long since been destroyed

by a fatherly authority and pious clergymen, God be praised. Eventually and by accident I heard such a song sung by a Lapp who did not know that I was in his vicinity. He said he did not regard his knowledge of them as sin, but he had not dared to disclose them to me for fear of worldly punishment. Not until after the most holy assurances on my part not to bring calamity down upon the head of the singer could I gradually persuade him to recite some of these songs to me. . . ."

The Lapps have preserved a certain shyness and reserve when it comes to singing in the presence of outsiders up to the very present day. The reasons are undoubtedly different from what they were at the time of their conversion to Christianity. They belong more to a psychological plane. Happily enough, however, it can be fully established that their singing art has been passed on from generation to generation and kept itself alive into our own times. The publications of Arma Launis (*Lappische Juigosgesänge*, Helsinki, 1908) and Karl Tirén (*Die lappische Volksmusik*, Stockholm, 1942) are among the good evidences. Both of these works give us a valuable insight into the essential features and psychological motivations of Lapp music.

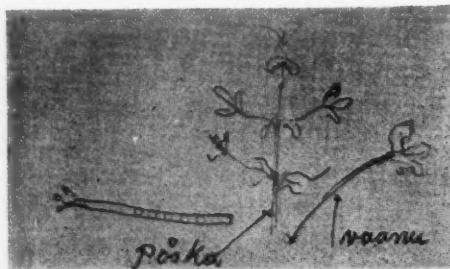


Fig. 1

It is obvious that the music of the Lapps lies rather far from our modern western tastes. The peculiar harmonic color and method of recital of the songs is not in agreement with our conceptions of vocal culture and offer our imaginations only meager sustenance. The music as such is also difficult to get at if we judge it from the viewpoint of our modern concept of music, and upon cursory hearing its rhythmic proportions seem to lack all unity. It can be understood, like all strange music, only if all preconceived opinions and demands are set aside and it is approached with a receptive and trusting mind. Above all it must be heard in the places where it is still surrendered to without inhibition, in Lapland, that is, in its right and proper surroundings.

We must visualize the creation of the songs, which the Lapps call *juoikos* (from *juoikam*, to sing), approximately as follows: A Lapp watches his reindeer out grazing, and when he looks out with inner satisfaction upon his reindeer herd of perhaps 1,000 head, which has spread out over the far-flung mountain slopes, he spontaneously clothes his feelings in words and tones. Thus a song about the reindeer herd is born. Or if he thinks about a mountain, a lake, or a certain region where something special has perhaps happened, he creates a melody about it. As a way of passing time in solitude he can repeat this melody over and over again, and for a text he satisfies himself in most cases with only the name of the animal, the region or the person about whom he is thinking, or even with a single meaningless syllable. A great number of variegated songs arise in this fashion, of which the best,

those which arouse a general interest, are taken up and passed on by others. The songs of the Lapps are thus the natural and spontaneous way for them to give expression to their feelings in the face of a definite and concrete situation. They always refer to certain experiences, objects, beings, or phenomena in the natural and spirit world. Their function is to characterize the real nature of these phenomena with the help of the special poetic and musical means of expression which an archaic tradition makes available. The songs are thus inseparably bound up with the reality which surrounds the Lapps and are characterized, like the drawings of the renowned Lapp artist Nils Nilsson Skum (fig. 1), by an accurate, naïve-realistic style of expression.

From this departure-point we must understand that the Lapp songs have a predominantly imitative character. For example, the ancient animal songs often make use of rhythmically vital elements of style, when they reproduce characteristic movements by means of the rhythmic course of the melody, such as the awkward walk of the bear or the agile jump of a squirrel. Motifs imitating sounds are based on certain acoustical impressions, for example the cries of animals, but also the hum of a motorboat. Sometimes the Lapp singers also attempt to reproduce visual impressions by means of their melodic passages. By making use of definite intervals they make clear the characteristic shape of a mountain or a cliff, while the tremolo may serve to reproduce the rocking motions of the waves on a lake. If a person is the object of the song his characteristic

features are imitated with the most variegated stylistic elements.

It is a great mistake, however, to believe that the Lapps are alone in their effort to characterize the nature and the essence of various phenomena by using musical-stylistic means of expression. Similar tendencies meet us in a number of peoples on the northern Asiatic continent. This agreement teaches us that the Lapp songs, in all their singularity and peculiarity, must be regarded as a single phenomenon in a much larger context, which involves large geographical areas and includes principally those peoples which dwell in the arctic and the sub-arctic zones. This shows us that the songs of the Lapps belong indubitably to the old cultural heritage which they once upon a time brought with them from their original dwelling places east of their present home in Fennoscandavia.

Many other characteristic elements of the Lapp music point in the same direction, for example, the continuous repetition of short, often insignificant motifs, in most cases consisting of only four to five tones and sometimes even of only two or three. This limitation in the use of the tonal material corresponds to the small range of the scale. Only comparatively seldom do the melodies exceed the range of a sixth and not a few of them move completely within the crowded frame of a third (fig. 2).

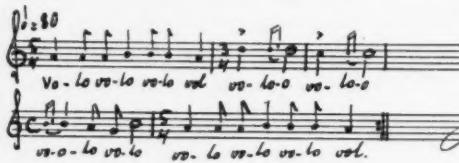


Fig. 2

If the melody of the Lapp songs is held within narrow boundaries the rhythmic proportions which form the foundation for them appear to be quite otherwise. Like the music of other primitive peoples, the rhythms are richly developed and differentiated, and when you hear Lapp music for the first time you can often grasp no more than the skeleton of the subtle rhythmic structure. Along with strictly arranged successions of two-fourths and three-fourths tempos there are a conglomeration of successions of notes which only with difficulty can be arranged into a measured rhythm. This abrupt shifting between various tempos most often appears within one and the same song (fig. 3). The conclusion

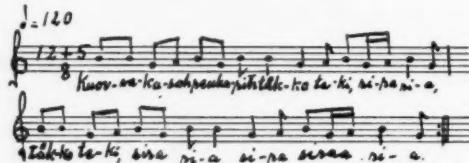


Fig. 3

may not be drawn from this that the rhythmical figures of the Lapp songs are arbitrary and consist of a more or less indefinite series of time values. It appears rather that we have to do with completely firm rhythmic formulas which are strictly observed from the beginning to end and, so to speak, form the very basis for the progress of the music. The melody is rather a secondary phenomenon in comparison with the rhythm.

The same thing also applies to the relationship between melody and text in the Lapp song. Here we must free ourselves of the traditional conception of the importance of the text as the

primary. In this connection, the way the Lapps go about constructing a new song is significant. First they usually hum a melody of a few syllables and it is not before the song has been perfected in its characteristic rhythmic and melodic form that a text of a few words may possibly be added in order, as Tirén formulated it, to make the thought perhaps inadequately expressed in the tones more understandable for the listener. The verbal accents are here, however, subsidiary to the melodic rhythm. Originally unaccented syllables can in this way become accented. Syllables are doubled, particles, interjections, and connecting words are added. For the outsider, this technique can greatly aggravate the difficulty of understanding the often already indistinctly recited songs. It serves the Lapps, however, as an important poetic means of expression, the function of which is to complement the characteristics of the music. We find similar modes of procedure in a number of other peoples, for example, certain Siberian peoples, the Eskimos, and even many Indian tribes. This agreement further deepens the impression that the Lapps stand in close relation to the peoples of the arctic and sub-arctic zones not only in regard to culture generally but also in regard to their musical-poetical means of expression.

To this point we have dealt only with the "vocal music" of the Lapps. Even though this is completely dominating, a few words must be said about their "instrumental music." The arctic peoples generally have very few and relatively simple musical instruments and the Lapps are no exception. A number of instruments shall be exclud-

ed from consideration here, because they have clearly been borrowed in recent times from neighboring peoples as, for example, the *näverlur* or bark trumpet from the Swedes, the *kantele*, an old zither-like instrument from the Finns, the accordion from the Russians and the Swedes, and so on. All that remains, after subtracting all these, is only a few percussion and wind instruments which may at least in part be definitely reckoned as belonging to older Lapp culture. These include the rattling sticks and sticks with jingling rings, as well as hollow rattles containing stones, and the magic drums, which the Lapps once brought with them as religious ceremonial instruments to



Fig. 4

Fенно-Scandinavia from their original native tracts. The latter disappeared completely about 150 years ago, however, or since the final conversion of the Lapps to Christianity. Wind instruments include pipes of bark, willow-wood or swan's feathers. Now and again the buzz-disc, whose rotating body consists of a simple, narrow, and thin slat of wood, is to be found. Among all these instruments there is not one that is adapted for the reproduction of melodies. The only exception is a small primitive oboe (*fadno*) manufactured from the tube-shaped stalk of the angelica and with a varying number of finger holes (fig. 4). This little instrument has only a very limited life-time, however, because the tube usually rots after only a few days. It cannot yet be established with certainty whether this oboe may be

regarded as genuinely Lapp, that is, as an element of older Lapp culture or whether it, like other musical instruments, has been borrowed in recent times from neighboring peoples. Fig. 5 shows how charming a melody can be on this *fadno*, in all its simplicity.



Fig. 5

Ernst Manker, one of Sweden's most prominent Lapp scholars, writes: (*De svenska fjällapparna*, Stockholm, 1947) "An old culture has deep roots. This applies even to such a primitive and special one as the Lapp nomad culture. It must give way to the as-

saults of civilization, of course, but it is tenacious. Therefore, we can to-day with pencil, camera, and other tools find valuable surviving fragments where, according to the predictions of older investigators, nothing at all should have been left." This also applies to Lapp music. For a time it was regarded as doomed to survive only as a curiosity in our museums, in the form of recordings and notations. Fortunately, however, the song of the Lapps has shown itself to be living on. It is well worth nurturing and preserving, for without doubt it represents the most ancient and original form of music to be found within the borders of Europe.

Dr. Ernst Emsheimer is the Director of the Swedish Music Historical Museum in Stockholm.



Ole Bull

BY JOHAN S. C. WELHAVEN

Translated from the Norwegian by Jacob Hodnefield

WHAT peace descends when the sun is low,
And thrushes flute in the willows,
When winds their soughs in the birches blow,
And elfins play in the billows!
There is a rapture tinged with gloom,
Which Norway's nix expresses,
With touch of strings, with muffled boom,
With sighs from deep recesses.

He stood and listened one summer night,
His violin tuned and waiting.
Then quickening chords took wings in flight
And rose in a new creating.
And vibrant strings sent on their way
New melodies outward flying,
Like thrushes' flutes, like elfin play,
Like birches soughing and sighing.

And all that is woeful, all that is best,
That dwell in the northern zone,
Is leaning dreamily on his breast
And quivering in his tone.
O, hear that soothing melody,
That dampens the world's alarms!
Your childhood dreams itself to be
On tender lily arms.

It is a wondrous pean of strings,
That longings and dreams are stirring.
The heart its own inner anthem sings,
While strings are trembling and purring.
There is no loss, there is no care
From which he can not win you.
He wakens with his magic ware
A day of spring within you.

Then hail, O, bard of the string and bow,
With magic sway of emotion!
From you joy wells with a gushing flow;
You light the lamp of devotion.
When mankind listens to your strains
And trembles at your power,
Your mountains echo the refrains
And glory in that hour.

The Haunted Room at Ingvaldsboda

BY VERNER VON HEIDENSTAM

Translated from the Swedish by Signhild V. Gustafson

I DON'T believe in ghosts, but I'm afraid of them. Still it is only young ghosts who long for human companionship and seek it. When ghosts get along in years, they creep away into dark garrets and cellars like sick animals, and there they imperceptibly thin out and evaporate. Or else they drag on their puny existence, unable to die and yet altogether too wasted away to be able to scare anybody. At such ghosts even a housekeeper laughs without fear in the middle of the night. At the supper table one expresses the hope of seeing them at last, calls after them derisively in closets and garret stairs, and when the light is out, one no longer remembers them. Or who cares about the misty phantoms in the sepulchral mound, or the degenerate spooks who come tottering in armour with swords which they can hardly raise? Not until they wear bonnets like our own aunts, or tightly buttoned coats with sloping shoulders and broad collars, do they become really formidable and still in a position to create a sensation at some old country manor through whose rooms they wander. Very antique objects also, such as old oak beds and benches, have almost completely lost their power of attracting ghosts. But light seventeenth-century chairs, especially armchairs with gray or green upholstery, exercise such a fascination on them that one always ought to place such articles of furniture with a cer-

tain degree of caution. Only very seldom has it been rumored that spooks sit on sofas. Armchairs alone seem as though made specifically for their comfort, and there are instances where a ghost has been so attached to his armchair that he has followed it after an auction and taken up his abode with the new owner. Nor is it unusual for little ghost-dogs to curl up in such chairs, only to jump down hastily and disappear at the entrance of a human being.

What I am about to relate, however, happened merely at a poor inn where there was hardly anything but rattan chairs and ordinary wooden ones. At such places and in peasant cottages it is not customary nowadays for ghosts, in whom a certain hauteur has always been a distinguishing characteristic, to descend to a personal appearance. Here they are more apt to announce their presence by invisibly pulling down the jug from the wall, moving the pans and mugs and stirring the ashes in the hearth. With such mischievous tricks they can play havoc in a house for weeks at a stretch, until they suddenly move on and all becomes calm again. But it is something of a quite different nature that I am now to relate.

The inn of Ingvaldsboda, which once had been painted yellow and still retained a faint gleam of its former splendor, lay bleakly by the wayside. There was not even a leafy arbor of

lilacs near it, and the trees behind the house and beyond the barn were cut down so that only the stumps were left.

One winter's afternoon a major came riding in his phaeton. He drove himself. As the snow had begun to thaw and the road was miserable, he was all shaken up and fatigued. When nobody came out, he supposed that the innkeeper and the hired man had gone off on some errand. So he unsaddled his horse himself and put the horse in the stable, for he had a long acquaintance with the place. It was already dark, and through the kitchen window, which had no curtain, he could see the maid standing near the lamp peeling turnips. He knocked at the window. The maid immediately wiped her hands on her apron and came out, but when she recognized such a distinguished client, she was much taken aback.

"I declare I don't know how we're to arrange matters," said she, taking his valise. "The *kakelugn* (fire-place) caved in yesterday in the innkeeper's room, and he's gone to get the potter. Nobody can sleep in that room. And besides that, we have nothing but the garret room, but that's occupied by a traveling salesman, named Palmquist, who just arrived. There's nothing to do but make a bed for the major on the parlor floor. Though it is cold there, if I'm to tell the truth, and there are rats too. But first you'd better eat upstairs with the traveling salesman, while I make the bed, for up there a fire is lit and it's cozy."

Grumbling, the major wiped the rain from his gray-black mustache and followed the girl up the stairs to the garret. There they fumbled their way among sacks and chests from which rose an odor of wool and peasant cot-

tage, and when they reached a gleaming keyhole, they were at their destination. It was a small but cozy bedroom. The walls and even the gabled ceiling were covered with wall-paper. On the table lay a crocheted cover with tassels, and in the corner stood a painted Dalecarlian clock with a small round hole, in which the pendulum blinked like an eye.

On the edge of the extension sofa, which was made up with coarse but clean and inviting sheets, sat the traveling salesman, winding up his silver watch. He had a long, pale face with a parted beard and a part on his forehead, and was very strikingly dressed. His coat and his vest and his trousers were all checkered, though of different materials. His handkerchief and his slippers were also checkered, and even the overcoat and felt hat which hung on a nail on the door were checkered.

The major took in everything at one glance and grumbled again, though more gently than before. He sat down at the table and pushed the two half burned candles farther away from the curtain, which was fluttering in the draught so that the clasps on the curtain-rod rattled from time to time.

A tray was already standing on the other chair, and from it the maid set the table with hard salted butter, soft old bread, some slices of cold ham and a jug of hot milk-and-ale.

"I dare say there'll be a regular storm in the night," said she, "but downstairs I'll at least make the bed as near the *kakelugn* as possible. And now perhaps the gentlemen will excuse me at once, and let me say goodnight. I'll place the lantern in the garret stairs."

"He who sleeps forgets to freeze,"

replied the major, inviting the traveling salesman with a gesture to sit down on the other side of the table.

The maid took the empty tray and left, and for a good ten minutes the two gentlemen sat eating without exchanging a single word.

When the major had poured the milk-and-ale to let it stand and cool, he unceremoniously snuffed out one of the candles and said abruptly:

"I'm putting out the tallest candle so that you will have it in reserve, and not have to lie in the dark, Mr. Palmquist. Even I should not want to do that in this room."

"He who has a clear conscience need not fear the dark," replied the traveling salesman.

"In this room," continued the major, "I think even the best conscience may need a lighted candle. Now I don't want to mention the *kakelugn* over there. A chimney is always a hiding-place for much that is evil and mysterious and that people try to hide from the sight of the world. If, through stirring in the black ashes, we could get it to change back to what it has been, we could read much that we have neither thought nor dreamed. But an uncanny story is connected with this room and with the clock in that corner. I feel that it is fairer to speak of it beforehand, now while there is light to spare, than to allow you, my honored sir, to have any painful experiences yourself when it is too late. A man so unafraid as you, Mr. Palmquist, won't take any more stock in the matter than it deserves anyway."

The major blew in his glass and when he finally had emptied it and put it aside and wiped off his mouth with a

handkerchief—for want of a napkin—he crossed his legs.

"To be sure, this room is cozy and neat, and a tired guest ought to stretch out comfortably on the sofa and try to sleep. Nevertheless the story goes that you hardly have time to put out the light before you hear a low moan from the clock. It doesn't happen every evening, only now and then of a windy night. And always it's just after the light is out, never before. Then if you get the candle lit again quickly enough, you see the little pale blue hand of a child press against the glass in the circle in front of the pendulum. After a few seconds the hand is pulled back into the darkness, and if you open the case of the clock, there's nothing to be seen but the swinging brass disc of the pendulum. They say that once, a good while ago, a poor servant girl secretly bore a child here in this chamber, and, after choking it in her shawl, she hid it in the clock. After that her mind became affected and she stole up here nights, and sat rocking the dried-up little body until daybreak."

"I admit that that is a gruesome tale," said the traveling salesman, shifting slightly to one side so that he could have one eye on the clock. "If you have more courage than I, major, go ahead and take my bed, and let me sleep downstairs."

The major was silent a while.

"Well, it's not exactly an offer to thank for," he said deliberately as he also moved to one side in order to see the clock, "but I accept! I'll make an attempt. Who believes in old superstitions anyway? Besides, it's only a matter of economizing with the candles."

The traveling salesman took his checkered felt hat and his checkered overcoat and his traveling bag, richly studded with bright nickel mounts, and went. The major immediately closed the door behind him and rubbed his hands with delight.

"Now I'm handling our checkered Mr. Palmquist like a man," he thought. "Not a word of truth in the whole story. A real nurse's tale from beginning to end, and invented by myself! Never in the world has anything, either dead or alive, been hidden in that clock! And here I have both warmth and comfort."

He pulled off his boots and let them fall with a thud on the floor. Then he sat down at the table again and helped himself to the last bit of ham and drank what was left of the milk-andale.

In spite of that, he could not forbear looking toward the hole in the clock while he went about undressing. When he had gone to bed, he had to turn around incessantly and raise himself on his hands to look over the gable at the clock.

"It certainly is crazy," thought he, "for an experienced old man like me to scare himself with stark untruths which he himself has just served up at random only to get at the best sleeping-place!"

He went to work and made the bed over with the pillow at the other end, so that he could lie with his face toward the clock. As soon as he had extinguished the light, he tried to induce sleep by counting white sheep jumping over a fence. But he had not counted beyond eight when he sat bolt upright and violently scratched a match and lighted the candle again.

"It does no harm to let it burn," he thought, removing the candle shade.

He closed his eyes and counted his sheep, but though he now counted out loud, he never got beyond two. Incessantly he began again. At last he found that he was actually lying wide awake, with his eyes open.

Then he became angry with himself and got up and opened the clock. He searched with the light down in the clock case, which was brighter and less frayed by time inside than outside. It was absolutely empty, even devoid of dust and cobwebs. Only in one corner a peaceful beetle had gnawed up a little sawdust, and higher up, behind the pendulum, hung the rusty weights on their strings. These were so thin that they appeared ready to break any minute. He imagined, too, that this was all he feared, but he took the other extinguished candle with him to the chair beside the sofa, where he crept down, thoroughly chilled, under the blanket.

He lay watching the lighted candle, which grew smaller and smaller, and when it threatened to burn down, he shared its flame in time with the remaining candle. To his horror he saw that the second one could not last long either, and now instead of counting sheep, he counted the minutes which might intervene till the time when the chamber should be shrouded in utter darkness. As yet he believed that he could hope for another half hour, but the hand of the clock moved perceptibly, and in the black hole gleamed the brass disc. The cold sweat stood over his eyebrows and his hearing became more acute as he lay there prepared any minute to hear something in which he himself did not believe.

The wind shook the timber house, the curtains fluttered and the candle burned rapidly in the draught. The large and stooping flame at last reached the edge of the holder and began to sway and flicker so that the room was half dim for minutes at a stretch. In the spotted mirror on the opposite wall he caught sight of himself, half sitting, staring, and with hair on end. Now the flame would go out at any moment.

He was sure that he was deceiving himself, but nevertheless he heard a low moan and saw something fingering on the cracked glass in the hole in front of the pendulum.

He threw aside the blanket and dressed in haste and buttoned the buttons in the wrong holes. He had no time to put on his boots: with them in one hand and the candle in the other,

he fled out into the garret, stumbling over coffers and sacks.

The next morning, when the maid came up to brush the shoes, and found the splendid sofa empty, she didn't know what to believe. On reaching the parlor, she found the traveling salesman lying, warm and comfortable, asleep in the bed; and on the other side of the *kakelugn* sat the major with his back against the wall and his boots on his knees; and thereupon she dropped her brush and clapped her hands in amazement.

The major awoke at the noise and pulled on his boots and laid exactly three crowns on the table. Without so much as saying thanks, he then harnessed his horse and drove away in such a haste that the mud spattered far over his cap.

Verner von Heidenstam (1859-1940) is best known in America for his historical fiction, of which "The Charles Men" and "The Swedes and Their Chieftains" have been translated and published by The American-Scandinavian Foundation. He received the Nobel Prize in Literature in 1916.



Two Poems

BY ERIK HENNING

TO THE DANISH PATRIOTS

FOR you death tolls no final evening knell,
no mortal end can kill your perfect aim
encrusted in the deathless books of fame;
Alive, where silver angels singing dwell
And harmonies of heavens rise and swell,
cooled by a peace divine you knew not here
and yet untroubled by still unknown fear,
O godlike heroes, patriots who fell!

Leonidas was brave, but braver you
who died for Denmark, hearing freedom's call:
no cenotaph of marble, white and tall;
Proud honors were not, and the laurels few,
yet mistless eyes could meet the end of all
and feverless, unconquered choose to fall.

LIGHTNING

ASHARP and sudden flash
Breaks the unpenetrated blackness
And in a timeless dash
Pierces the cloud-defended earth.

— silent suspense —
Then with a violent roar
the thunder crashes
And the raindrops pour,
pelting the roof, the walls,
The windows and the door;
defiantly they beat,
Enraged they cry for more.

All quiet once again
And only the faint whisper of the rain
Disturbs the night.

Scandinavians in America

Crown Princess Märtha of Norway arrived in Palm Beach, Florida, in November for an extended visit. She was accompanied by the Princesses Ragnhild and Astrid on the trip which was made on the advice of her physicians.

During the Fall 1952 Assembly of the United Nations in New York Secretary-General Trygve Lie handed in his resignation which, however, failed to be acted upon. The majority opinion of the delegates was expressed in the hope that he would agree to continue to serve until the end of his present term.

The Rebild National Park Board has appointed the following new members to the American Rebild Committee: Chris Brix, Svend Jorgensen, Dr. Arild Olsen, Erik Lindhardt, Mrs. Vivian Thomsen, Rev. H. J. Jersild, Professor Harald Ingholt, Mrs. Frida Grann, Captain Maxine Henius, Aksel Nielsen, Peter L. Jensen, Fred Johnson, Roger William Riis, and Mark Hasselriis.

The new church of the Bethania congregation in Spencer, Iowa, was dedicated on September 28, 1952. A beautiful edifice, it has cost about \$140,000 and can be made to seat 500 persons. The congregation of the Bethania Church was organized in 1888, and the first church was built in 1899.

William Borberg, Denmark's permanent delegate to the U.N. and the representative of the Danish Govern-

ment on the Security Council, in November was elevated to the rank of Ambassador.

The Danish State Training ship *Danmark* arrived in Wilmington, Delaware, in late November, from where it proceeded on a cruise to the West Indies.

Georg Lober, the well-known Danish-American sculptor, on December 3 was awarded the Benjamin West Cline-dinst Medal. His work is represented in many museums, and by numerous monuments and medals. His statue of Thomas Paine was unveiled in Morristown, New Jersey, last summer; his "Eve" is in the Metropolitan Museum in New York, and his "Madonna" is in the Brooklyn Museum.

On November 19 the Scandinavian Airlines System launched a venture which marked a milestone in the history of civil aviation. A new Douglas DC-6B took off from Los Angeles to blaze a new trail from California to Scandinavia via the short-cut Polar route through Thule in Greenland. Aboard the "Arild Viking" on the flight to Copenhagen were, in addition to three flight captains and a crew of ten technicians, no less than twenty-four passengers, including the Danish and Norwegian Ambassadors. Among the others participating in the exploratory flight were Colonel and Mrs. Bernt Balchen, General Hjalmar Riiser-Larsen, Tore Nilert, President of SAS, and ASF Vice-President Georg Unger Velsen.



Paul S. Davis

TRINITY CHURCH IN WORCESTER, MASSACHUSETTS

The flight made by the "Arild Viking" was the forerunner of the regular commercial service which SAS proposes to operate between California and Europe. Much shorter than the present routes through New York, the entire 6,290 miles trip will take less than a full day's flying time.

The beautiful new Trinity Church was recently consecrated in Worces-

ter, Massachusetts. Designed by Jens Fredrick Larson, the church, chapel, and auditorium are monuments to the efforts of George N. Jeppson and the late Aldus Chapin Higgins.

Rasmus Hansen, president of the Danish firm The East Asiatic Company, died in San Francisco on December 29 at the age of 69. He had served his company both in Thailand

and in the U.S. before being named president in 1946. He received the Knight Cross of the Order of Dannebrog for having helped to promote commercial and cultural relations between Denmark and the United States.

The Swedish sculptor Carl Milles' "Fountain of Faith" at the National Memorial Park at Falls Church, Virginia, near Washington, D.C., was dedicated on Sunday, October 19, before an audience of 12,000 people. The fountain consists of 39 bronze figures, symbolizing life and reunion after death. Professor Milles has been at work for twelve years on this imposing monument which is 110 feet long and 45 feet wide, set in a court 200 feet long and 165 feet wide. Cast at the Bergmann Foundries in Stockholm and brought to this country piece by piece, the group will take its place as one of this nation's great works of art.

Alex. Olsson, since 1896 owner and editor of the Swedish-language newspaper *Vestkusten*, published in San Francisco, California, died in his home city on September 22 at the age of eighty-four. Born in Onsala, in the Swedish province of Halland, in 1868, he emigrated to the United States in 1889. The following year, having settled in San Francisco, he became connected with *Vestkusten*, and four years later was made a partner of the then owner, the late Ernst Skarstedt, another pioneer in the now more than a century old Swedish-American press. In 1896 he became sole owner, and although assisted through the years by a few associates, Mr. Olsson mostly ran the newspaper himself, acting as

its editor, reporter, advertising solicitor, and even typesetter. The plant was completely wrecked in the earthquake of 1906, but was soon rebuilt. Mr. Olsson, who was twice decorated by the King of Sweden, was a founder or leader of many local Swedish-American clubs, societies, and lodges.

Mrs. Dwight D. Eisenhower is the grandchild of Carl Severin Carlson and his wife, Maria Andersson, who were born in the western Swedish province of Halland and emigrated to the United States toward the end of the 1860's. Mrs. Eisenhower's mother, Mrs. Elivera Carlson Doud, resides in Denver, Colorado. Two of her first cousins live in Sweden—Rudolf Larsson, in Fjärås, and Amanda Svahn, in Gothenburg.

Dr. Herbert Olivecrona, professor at Karolinska Institutet in Stockholm and a world-renowned neuro-surgeon, on November 22 received an honorary degree, Doctor of Science, at Gustavus Adolphus College in St. Peter, Minnesota. It was the first time in the ninety-year history of the college that an honorary degree had been presented except at regular commencement exercises.

The Swedish press in Canada celebrated its Sixtieth Anniversary last fall. The first Swedish paper in the Dominion was *Den svenska Canadiensaren* of Winnipeg, which was founded in 1892 by Immanuel Öhlen, an immigration agent.

Several works of Danish, Finnish, Norwegian, and Swedish artists were on view at the Fiftieth Annual Exhibi-

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tion of Water Colors, Prints and Drawings, shown at the Pennsylvania Academy of the Fine Arts in Philadelphia. The exhibit, under the auspices of the Philadelphia Water Color Club, was open from October 22 to November 19, 1952.

Odd Nansen, the well-known Norwegian architect, civic leader, and author, in November made a speaking tour in the U.S. The son of Fridtjof Nansen, he is the president of *En Verden*, the Norwegian affiliate of the United World Federalists. In America Odd Nansen is perhaps best known for his book *From Day to Day*, the gripping report of his experiences in Nazi concentration camps.

Colonel Bernt Balchen of the United States Air Force in January gave a one-man exhibit of water colors at the Grand Central Art Gallery in New York. The Norwegian-born pilot and explorer also showed his versatility by publishing a he-man cook book a year ago.

Last October the Smithsonian Institution in Washington, D.C., showed a representative exhibit of 150 large photographic reproductions of "Nor-

wegan Decorative Painting through 1000 Years." Beginning with pictures of tapestries found in Viking ships dating from the ninth century, the exhibit ended with the new Oslo Town Hall murals and Per Krohg's monumental painting in the U.N. Security Council Chamber in New York.

The exhibition was arranged by the Norwegian Artists' Guild and sponsored by the Norwegian Office of Cultural Relations, the Ministry of Education, and Oslo Municipality. Following its showing in Washington, the exhibit toured American museums and universities.

Another Norwegian exhibit opened on November 10 in the Library of Congress in Washington. This was a showing of striking line drawings made by three Norwegian graphic artists to illustrate the Norwegian edition of Snorri Sturluson's *Heimskringla* or "Sagas of the Norwegian Kings." The artists represented were Erik Werenskiold, Gerhard Munthe, and Halfdan Egedius. Most of the drawings were on loan from the National Gallery in Oslo. Also on view were 135 different editions of Snorri's works, in many languages, all from the private collection of the late Gustav E. Raabe of Oslo.



THE QUARTER'S HISTORY



DENMARK

THE YEAR'S END in Denmark was saddened by the death on December 29 of Queen Mother Alexandrine. The former Queen, who was 73, passed away in St. Lucas Hospital in Copenhagen after a brief illness. As the wife of King Christian X, she reigned as Queen of Denmark from 1912 to 1947.

Church bells tolled throughout Denmark on the morning of Queen Alexandrine's death. The State Radio altered its program and broadcast a speech of tribute by Prime Minister Erik Eriksen. At noon, the royal salute was fired by the guns of the Copenhagen battery Sixtus, and all over the country flags were flown at half staff.

Four hundred persons, including Danish officials, foreign representatives, and personal friends, attended the funeral service in the Royal Chapel of Christiansborg Castle on January 4. After the service, at which Dr. Michael Neiidemand and Bishop Skat Rørdam officiated, the coffin was carried from the chapel to an open carriage which slowly made its way through the streets of Copenhagen, where thousands had been waiting to bid the Queen a last adieu. In the funeral procession were King Frederik, Queen Ingrid, Prince Knud, King Gustaf Adolf of Sweden, King Haakon of Norway, and other members of the royal family.

At the Central Railway Station the mourners boarded a waiting train for the one-hour journey to Roskilde, whose cathedral is the ancient burial place of Denmark's monarchs. While the mighty peal of the cathedral bells filled the air, the coffin was carried into the church followed by the royal family and placed next to the sarcophagus of King Christian X, in the King Christian IX Chapel of Roskilde Cathedral.

THE DANISH RIGSDAG opened on October 7 with appropriate ceremonies at Christiansborg Castle in Copenhagen. Preceding the actual opening, services were held in the Castle Church, where Bishop Halldan Høgsbro spoke on the theme of the worth and dignity of the individual.

The first session was addressed by Prime Minister Erik Eriksen, who outlined the future program of the Government. The three main aims as presented by the Premier were: 1. the new constitution; 2. an economic policy aiming at continued liberalization of foreign commerce, increased production and exports, and full and lasting employment; and 3. preparing a simplification of taxes.

Following the opening of the Parliament, Finance Minister Thorkild Kristensen introduced the April 1, 1953-March 31, 1954 budget. It provides for expenditures of 2,883 million kroner and a deficit of 160 million kroner, largely due to price and wage increases and military outlays.



THE LATE QUEEN ALEXANDRINE OF DENMARK

SOVIET RUSSIA on October 1 protested against the placing of NATO forces in Denmark in a note made public in Moscow without comments. The note declared that the Danish Government intends to permit peacetime installation on Danish territory of armed foreign forces, members of NATO, and is negotiating with the United States.

It points out that "the placing of foreign troops belonging to NATO, which pursues aggressive aims directed against the U.S.S.R., is in violation of post-war agreements and cannot be justified by reference to defense since nobody threatens Denmark or intends to attack her." The note closed by saying that the realization of the intent

to allow bases for foreign armed forces "can only be considered an act creating a threat to the Soviet Union and other countries in the Baltic domain and that the Government of the Soviet Union places upon the Danish Government all responsibility for the possible consequences of such a policy."

Foreign Minister Ole Bjørn Kraft, restating the purely defensive character and aims of NATO, declared that the question would be handled according to normal procedure. "When the Government has completed its explorations and deliberations," Mr. Kraft said, "the matter will be considered by the Foreign Affairs Committee and decided, as I have previously stressed, in close cooperation with the Rigsdag." In the Danish reply delivered to the Soviet chargé d'affaires the Foreign Minister reiterated the defensive purpose of the North Atlantic Treaty Organization and Denmark's role in it.

DENMARK'S DELEGATION to the Fall 1952 General Assembly of the United Nations in New York consisted of the following: Ole Bjørn Kraft, Minister of Foreign Affairs, Chairman; Kristen Amby, M. P.; Henry L. W. Jensen, M. P.; Alsing Andersen, M. P.; Hermod Lannung; and William Borberg, Denmark's Permanent Delegate to the UN.

The deputies were: Hjalmar Collin, Chief of the Economic-Political Department of the Ministry for Foreign Affairs; Mrs. Bodil Begtrup, Danish Minister to Iceland; Finn T. B. Friis, Counsellor for UN Affairs to the Foreign Office; and J. V. Rechendorff, Deputy Chief of Section, Ministry for Foreign Affairs. Among technical advisers was Mr. Eiler Jensen, M.P.,

Chairman of the Association of Danish Trade Unions.

On October 25 the General Assembly elected Denmark, together with Colombia and Lebanon, to seats in the Security Council. These three countries replaced Turkey, the Netherlands, and Brazil.

At one session of the Assembly the Trusteeship Committee was told by Danish delegate Hermod Lannung that a constitutional revision giving Greenland self-government was nearing completion. He spoke during a debate on factors that determine whether a country is self-governing or not.

Mr. Lannung said that Denmark would furnish information to the United Nations on any change of status that may take place with regard to territory for which Denmark is responsible. But in so doing it does not consider that any action taken will be subject to review or revision by the United Nations.

DENMARK HAS BECOME the first country to ratify the Convention relating to the Status of Refugees, which was adopted in July 1951 and needs a total of six ratifications to bring it into force. So far, 20 states have signed the Convention.

The Convention establishes minimum rights for refugees under the mandate of the UN High Commissioner for Refugees, including rights concerning wage-earning, employment, education, public relief and religion. It also establishes a procedure for the issue of travel documents.

The Danish ratification provides that the Convention will apply in Greenland as well as in Denmark. It makes reservations to certain provi-

sions of Articles dealing with artistic rights and industrial property, wage-earning employment, and labor legislation and social security.

THE FOREIGN POLICY DEBATE in the Danish Folketing was opened on October 30 by Foreign Minister Kraft. He prefaced his remarks by saying that human nature has great capacity for adapting itself to change. The relative security with regard to the future, which our grandparents were fortunate enough to build upon, obtains no more. Nevertheless, life goes on, people attend to their daily business, work for the family and home and are reconciled that we live in one of the greatest times of conflict known to history. At the present time, nothing indicates that we shall soon reach that state of world security which we in the Western world are fighting to achieve and which we hope may be reached, if not in our time then in that of our children.

Mr. Kraft in a sweeping view of the world, beginning with Korea, said inter alia: "More than two years have passed since North Korea without warning attacked the almost defenseless South Korea. Thanks to the resolute intervention by the United Nations the aggressors did not accomplish their purpose." He traced the truce negotiations and continued: "It is difficult to say whether the negotiations may be resumed with prospects of a positive result. Unfortunately, the North Koreans have assumed an attitude, and particularly so on the question of the repatriation of prisoners of war, which causes serious doubt whether they themselves—or the forces behind them—really desire peace or

want to prolong the war in order to weaken United States' aid to the defense of Europe."

THE MEETING IN PARIS of the North Atlantic Council under the chairmanship of Minister Ole Bjørn Kraft opened on December 15, and brought together 42 Ministers from the fourteen NATO countries—those for Foreign Affairs, Finance, and Defense.

The Chairman said that "we are now approaching the stage at which we feel safe from outward aggression," but also cautioned that although "some people seem to have forgotten the danger," the outlook might change suddenly. He pointed out that the North Atlantic Council since its re-organization following the Lisbon meeting, is now a permanent one. As far as Denmark is concerned the chief interest in connection with planning the new program appears to center around harbors. The Danish Government and Parliament had long since decided to enlarge several Danish harbors as fleet bases. In the event of war, these harbors would play an important role, not only for Denmark but also for other Atlantic forces.

In Paris, Denmark's Defense Chief and representative on the NATO Military Committee, Admiral Quistgaard, in a statement to Reuter said that Denmark is doing her utmost to build up her defense forces in such a manner that, in cooperation with other NATO countries, they will be able to withstand the first shock in the event of an invasion.

On December 17 the Council concurred in the French thesis that the war in Indo-China was a common security interest and that the French

effort there deserved "continuing support" from France's Atlantic allies. The Council also in another resolution stressed the importance of "rapid" ratification of the European Defense Community Treaty which offers in the form of West German contingents, the most notable expansion of the defensive forces now in prospect in Western Europe.

DENMARK'S NATIONAL BANK has issued new 5 kroner and 10 kroner bills. The 5 kr. bill portrays Bertel Thorvaldsen and the 10 kr. bill Hans Christian Andersen. They are said to be elaborately engraved with views of Danish landscapes. The H.C.A. bill also shows a nest of storks and the B.T. bill his sculpture "The Three Graces."

A DANISH-SWEDISH cultural fund—some 350,000 Danish kroner—has been raised by a private Danish committee, which includes Prince Aksel and former Premier Hans Hedtoft, and turned over to H. Beck-Friis, the Swedish Ambassador. Its purpose is to extend knowledge of Denmark in Sweden.

COFFEE RATIONING was lifted in Denmark on October 1. In making the announcement over the radio, Minister of Commerce Rytter thanked the trade and the consumers for their loyal cooperation during the years of rationing.

THE HOLBERG MEDAL—established in 1934 by the Danish Authors' Society—has been awarded to Martin A. Hansen, the well-known Danish author.

The H. C. Ørsted Medal has been

given to the Danish chemist Professor Alex Langseth. It was presented by King Frederik in the presence of Professor Niels Bohr and an assembly of distinguished Danish scientists.

DENMARK will contribute 200,000 kroner to the UN International Children's Emergency Fund. The contribution has been approved by the Finance Committee of the Danish Parliament and is assigned to the year ending June 30, 1952.

This is the Danish Government's second contribution to UNICEF. A previous contribution of 2,000,000 kroner (\$416,740 at pre-devaluation rate of exchange) made in 1948, was used in the Joint Enterprise anti-tuberculosis campaigns aided by UNICEF, the Danish and Swedish Red Crosses and Norwegian voluntary organizations, under the technical guidance of the World Health Organization. These campaigns took place in 22 countries of Europe, North Africa, the Eastern Mediterranean, and Asia over a period of three years ending in June 1951. Through them some 30,000,000 children were tested and those who needed it were vaccinated with BCG (Bacillus Calmette-Guerin).

In addition to these government contributions to UNICEF, the people of Denmark since 1948 have raised approximately 9,800,000 kroner (\$2,000,000 at pre-devaluation rate of exchange) through the United Nations Appeal for Children. Of this amount, some 5,600,000 kroner were contributed to the Joint Enterprise, while the balance went for the establishment and maintenance of an international laboratory in Denmark for tuberculosis immunization research and related projects.



ICELAND

TWO IMPORTANT EVENTS overshadowed all others in Iceland during the last quarter of 1952. These were a full scale international dispute and a general strike. The dispute was with Great Britain and concerned fisheries and territorial limits, while the strike was the most widespread and serious in the history of Iceland. At New Year's the strike had been happily settled, while there appeared to be no prospects of an early solution to the dispute with the British.

As reported in an earlier issue of the REVIEW, Iceland extended its territorial limits from three to four miles in the spring of 1952. This act was based on the decision of the Hague International Court in the Anglo-Norwegian case, and was a matter of serious interest to the Icelanders, who believe that protection of their fishing banks is a matter of economic life or death to them. But the trawler owners of England were of a different opinion. They disliked the loss of fishing grounds to their vessels, even though the same loss was suffered by Icelandic trawlers. They appealed to their Government, and there was an exchange of notes between London and Reykjavík. When this brought no results, the trawler owners of Hull and Grimsby closed these ports to Icelandic trawlers by refusing the use of landing facilities owned by them. This was a serious economic blow to the Icelanders, who have for years depended on Britain as their largest market as well as their largest supplier. They formed their own company in Hull and

managed to acquire some equipment. With this they dramatically sent one of their trawlers (significantly named *Jón forseti* after the national hero Jón Sigurðsson) to break the embargo imposed by the British trawler owners. But even this did not help. Pressure was put on British fish merchants, who now refused to handle fish from Icelandic ships.

The dispute was now commonly called a "Cold War," and there were conferences in London and Hull—without results. The Icelanders refused to give up their legal right to a four-mile limit (unless the Hague Court should decide that they did not have this right—which it has not done). There were banner headlines in the newspapers of the British ports as well as those in Iceland, and in Reykjavík a spontaneous "Don't Buy British" movement began to appear. Mr. Anthony Eden, the British Foreign Secretary, declared his exasperation at this most complicated question, and his Icelandic counterpart, Mr. Ólafur Thors, flew to Paris to bring the matter to the attention of the Council of Ministers of the OEEC. The entire dispute is a most unfortunate one, since it has become the first serious disruption of a long friendship between Iceland and Great Britain. It has brought economic difficulties to an economically weak Iceland; it has also raised fish prices to the British consumer and hurt British exports to Iceland.

THE GENERAL STRIKE was waged in December. Trade unions with a membership of some 20,000 (a proportional figure in the U.S. would be 20 millions!) called out their members in protest against rising prices and de-

manded higher wages—or lower prices. The strike was not expected to last more than a few days, but three weeks passed before it was settled.

This strike caused widespread discomforts, especially in Reykjavík. Public transportation was stopped, and white-collar workers and others, who continued to work, had to walk, share private cars running on hoarded gasoline or use expensive taxis. Milk transport was stopped, except to children and the sick, and there was widespread "smuggling" of milk into Reykjavík, while groups of strikers guarded the highways to stop this. Ships filled up the harbor in Reykjavík, where Christmas trees from Norway, Christmas fruit from Spain, and other goods were not unloaded. Airplane traffic through the great international airport at Keflavík was stopped, except for military planes, and all mail stopped. This was the situation—and it grew more serious every day, as the striking workers faced a cheerless Christmas.

Finally, after night-long meetings, the strike was settled—and Iceland came to life again. A gigantic Christmas tree was raised in downtown Reykjavík, a gift from the City of Oslo, and stevedores worked night and day to unload all the Christmas goods from the ships.

The settlement was a most important one. Instead of higher wages, which surely would have spiralled inflation further, the prices of some necessities were lowered, the inflation bonus to the lowest paid workers was increased, family allowances were raised, and tax concessions were made to low-income families. Instead of inflation being sent skyrocketing, it was moved back one step. This was generally wel-

comed by the people and, having passed this obstacle, the Icelanders enjoyed a most pleasant Christmas Holiday.

POLITICALLY the most noteworthy event of the quarter was a change in the leadership of the Social Democratic Party. At its biennial congress in early December, Mr. Stefán Jóhann Stefánsson, who has been President of the party for fifteen years, was defeated by Mr. Hannibal Valdimarsson, a 48-year old schoolmaster from Ísafjörður. Mr. Benedikt Gröndal, a 28-year old magazine editor, was elected Vice-President of the party, while Professor Gylfi P. Gíslason, 35, was re-elected Secretary. This is the first major change in the leadership of the Icelandic political parties for almost fifteen years, and has caused widespread speculation in the country.

THERE HAS BEEN little improvement in the economic situation in Iceland. The balance of trade is still unfavorable, and the outlook for selling the country's chief products is dim, especially in view of the closing of the British market. There is considerable unemployment, especially during the winter months and principally in the fishing towns. This has been somewhat relieved by large scale construction work by the United States Government at Keflavík airport, which is the principal base of the American forces in the country. Relations between these forces and the civilian population have not been without minor friction, but are officially good.

THE WEATHER was exceptionally mild last fall and during the early winter. In November and early December flowers were blooming in Ice-

landic gardens, while England and the Continent had cold spells and heavy snow. During Christmas there was little snow except in the mountains, and in Reykjavík an unsheltered candle burned outdoors throughout Christmas Night in one of the cemeteries.

MISCELLANEOUS ITEMS: University graduates in Reykjavík are sponsoring a collection of funds to erect a building for the Old Icelandic manuscripts which the Icelanders hope the Danes will return to them. . . . Icelandic tomatoes have been exported to the

United States as an experiment. . . . There has been an "epidemic" of mysterious lights over Iceland, similar to the flying saucers seen elsewhere. . . . When the UN General Assembly and the Security Council were convened last fall, their Presidents called them to order with gavels made by Icelandic sculptors and presented to the UN by Iceland. . . . Icelandic missionaries will shortly go to Ethiopia. . . . Popular elections of three ministers for new congregations in Reykjavík last fall proved to be almost as hard-fought as political elections.



SPEAKING IN Lillestrøm during the first week of October, Norwegian Foreign Minister Halvard M. Lange urged that co-operation among the democratic nations under the North Atlantic Treaty Organization assume a wider scope. One means for broadening the functions of this body, he suggested, would be for the member democracies to work out agreements on a common approach to international problems through discussions in the permanent NATO Council in Paris. Declaring that "NATO is an organ for collaboration among the democracies not only for military purposes, but also for the development of a joint policy for peace," Mr. Lange assured that as efforts to build up a minimum

of defensive forces begin to produce results, the constructive aspects of the North Atlantic Treaty Organization will receive more attention.

This statement reiterating the broader goals of the Organization was well received by the Norwegian press which called attention to the fact that the stress placed on building up these minimum defense forces has often overshadowed the long-range goals of this body. This has often led the man in the street to regard the North Atlantic Treaty Organization as a purely military undertaking rather than as a foundation upon which democratic co-operation in a variety of other areas can be based.

IN EARLY NOVEMBER, some 30,000 Norwegian troops concluded ten days of maneuvers in the province of Vestfold, southwest of Oslo. Known as "Opera-

tion Autumn," these maneuvers were the largest ever held in Norway and were drawn up to test the country's preparedness to resist invasion. During the period, the entire province was in a "state of war" with roads blocked and "defensive" and "offensive" units engaged in a highly realistic action. Taking part were five field brigades from all parts of southern Norway, equipped with nearly 6,000 transport vehicles.

Among foreign observers present at the maneuvers was Field Marshal Montgomery, Deputy Supreme Allied Commander in Europe. Questioned by reporters, he termed "Operation Autumn" a decided success. "The development of the Norwegian army," he noted, "is an important question, not only to Norway, but to all countries which are members of NATO. Therefore, it is with the keenest pleasure that I have observed that very great progress has been made since the last time I was here."

FOLLOWING a tense three-day debate in late November, the Norwegian Parliament voted to repeal the so-called "Agrarian Clause" in the Constitution of 1814. By allocating 100 of the seats in the Storting to the rural areas and only 50 to the urban electoral districts, this long-criticized provision has subjected the cities to decided under-representation. Under the new provisions passed, a candidate for Parliament need no longer reside in the election district in which he is running for office. Norway will be divided into 20 electoral districts, two of which will be made up of Oslo and Bergen, the country's largest cities. Under a third reform measure passed at the same sit-

ting, a majority of the Storting voted to replace the present d'Hondt method of allocating mandates with an adaptation of the League method whereby 1.4 will be used as divisor for fractional votes. Had this new system been in effect during the last parliamentary elections in 1949, Labor would have won but 76 seats instead of its present 85, the Conservatives would have increased their representation from 23 to 26 and four seats would have gone to the Communist Party which has no representatives in Parliament at the present time. Repeal of the 138-year old "Agrarian Clause" was effected by a vote of 101 to 47.

IN A REPORT to the Norwegian Parliament in late October, Minister of Commerce Erik Brofoss confirmed that although Norway has managed to retain a reasonable balance between imports and export earnings, the economy has been severely jolted by "deflationary policies pursued by certain countries. Our foreign trade deficit," he continued, "is due, not to our inability to produce, but to a lagging foreign demand." Continuing, he stated that the Government anticipates a 3% production increase in 1953, assuming that other nations continue to maintain a policy of economic expansion. While abiding by the 3,400 million kroner defense program approved for the 1952-54 period, Minister Brofoss saw it possible to increase consumption by 3% in 1952-53 and 4% in 1953-54.

STATISTICS for the first half of 1952 show that Norway had built up a surplus of 250 million kroner on its balance of payments ledger. However, a

marked reduction in the country's wood products exports combined with a decline in shipping incomes during the second half of the year will probably terminate in a year-end deficit somewhat greater than the 120 million kroner anticipated earlier.

FIGURES released in late September show that unemployment has declined steadily during the past three years, and that Norway is now enjoying what amounts to full employment. At the end of September, 1952, the overall number of unemployed was roughly 5,800 of which 2,100 were registered in Oslo. Similar figures for the same period last year were 9,600 and for 1950 approximately 13,500. Seasonal unemployment in the fishing districts of North Norway is being offset by increased road and railway construction in the area.

DURING THE FOURTH quarter, public discussion has centered on the Labor Government's price control bill—one of the most controversial pieces of legislation ever to be submitted to the Norwegian Parliament. Published on September 19, the new proposal combines provisions of the temporary price law of 1947 and the trust law of 1926, and is based largely on recommendations made by the Price and Rationalization Committee of 1947.

As drafted by the Ministry of Finance, the Government bill proposes "to assure a socially defensible price development and to counteract unreasonable prices and trade terms through the control and regulation of prices, costs, profits and other economic factors." It would also "provide protec-

tion against unfair competition and measures harming the public interest by unreasonable restraint of competition." Covering all types of economic activity, the proposed legislation would apply to private and public enterprise alike, but not wage and labor contracts. To carry out the provisions of this bill, the Government would have the power to decree ceiling and minimum prices and rules for calculating current prices; rules for estimating costs and for price labeling; rules covering production, distribution, and other economic factors deemed essential to control and regulation of prices, profits and trade terms.

A SECOND NORWEGIAN protest against the McCarran law regarding the investigation of foreign seamen was forwarded to the U.S. Department of State on New Year's Eve. The protest was in the form of a note which was presented by Norwegian Ambassador to the United States Wilhelm Morgenstierne.

IN KEEPING with a tradition established upon its founding two years ago, the Norwegian Opera Company opened its current season in one of the outlying towns—this time in Åndalsnes, an industrial center in western Norway. The opening was followed by a scheduled tour of North Norway which took the company all the way up the coast to the far northern city of Hammerfest. Founded by Gunnar Brunvoll in 1950, the Norwegian Opera Company already has over 200 performances to its credit. The Hungarian conductor Dr. Istvan Pajor has been with the company since its founding.

WORLD FAMOUS CONDUCTORS and artists are scheduled to take part in an impressive international music and drama festival which is to open in Bergen on June 1. The fifteen-day festival will commemorate the 110th anniversary of the birth of Edvard Grieg. First of its kind to be arranged in Norway, the Bergen International Festival will present two of the country's leading symphony orchestras: Bergen's own "Harmonien" conducted by Carl Garaguly, and the Oslo Philharmonic Orchestra under Odd Grunner-Hegge. Fritz Mahler, renowned as musical director of symphony, operatic and radio orchestras in the United States and Europe, has been invited as guest conductor.

Famous world artists to appear at the Bergen festival include Kirsten Flagstad, Yehudi Menuhin, and Edwin Fisher. The Bergen event will also feature the English Vegh String Quartet, whose contributions to the Salzburg and Edinburgh festivals have won high praise.

Den Nationale Scene, the first theater to be established in Norway, will give seven performances of *Mascarade*, a gay comedy by the eighteenth-century Dano-Norwegian dramatist Ludvig Holberg, with music by Johan Halvorsen. In the courtyard of medieval Bergenshus fortress, a series of theatrical performances will feature *The Scottish Lady*, a historical drama based on a true episode which took place at the same spot in 1567. Theater presentations during the event will also include exhibitions by Norwegian folk dancers from the fjord districts as well as folk music played on traditional Norwegian instruments.



SWEDEN

ON OCTOBER 1 the Soviet Union again rejected Swedish protests concerning the participation of the Soviet Embassy staff in Stockholm in the activities of the Enbom spy ring and other Communist espionage in Sweden. The Swedish request that in the future Soviet Embassy officials be prevented from engaging in illegal activities was described as "completely unfounded" in a memorandum which Soviet Ambassador Rodionov delivered to the Swedish Foreign Minister, Östen Undén. The memorandum further stated that the Enbom affair was the result of "the incessant activities by certain elements hostile to the Soviet Union." These alleged activities were said to aim at "slanderizing the officials of the Soviet Embassy and impairing good neighbor relations between Sweden and the Soviet Union." The verdict handed down by the Stockholm City Court on July 31, when the Swedish Communists Fritiof Enbom and Hugo Gjerswold were sentenced to life imprisonment at hard labor and five others were given sentences up to eight years for espionage in northern Sweden, was said to be based on "false testimony by Enbom and other police agents." The Soviet memorandum added that such a verdict "cannot inspire confidence."

On October 8 Mr. Undén answered the Soviet Ambassador with a memorandum, the main part of which read: "The new (Soviet) communication contains merely a repetition of groundless statements and allegations made in the Embassy's earlier communication

on the subject and, consequently, cannot constitute a basis for a further exchange of views. The Ministry for Foreign Affairs once more strongly refutes the statement in the Soviet communication describing as 'police agents' Enbom and other persons sentenced in the case, and rejects the insinuation made on these grounds against the City Court of Stockholm. As was pointed out in the Swedish memorandum of August 5, it has been proved during the course of the trial that the principal defendant had been in contact with representatives of the Soviet Intelligence Service and that several of those who employed him were members of the staff of the Soviet Diplomatic Mission in Stockholm."

AFTER THE COUNTING of the mail votes in the elections on September 21, the final figures were published. The distribution of the 230 seats in the Lower House of the Riksdag is: Social Democrats, 110 (112 in the old assembly); Liberals, 59 (57); Conservatives, 31 (23); Agrarians, 25 (30), and Communists, 5 (8). The present government coalition of Social Democrats and Agrarians thus holds a total of 135 seats, a loss of seven, as against 90 for Liberals and Conservatives, or ten more than in the old assembly.

THE SWEDISH "BLUE BOOK" on the Russian shooting-down of two unarmed Swedish military aircraft over international waters in the Baltic was handed to UN Secretary-General Trygve Lie on October 15 together with a request that the book be distributed to all member states of the United Nations.

Entitled "Attacks upon two Swedish Aircraft over the Baltic in June

1952," the book contains the full text of the notes exchanged between Sweden and the Soviet Union in the case, extracts from the report on the investigations carried out by the Air Accidents Commission of the Swedish Air Force, and excerpts from Soviet newspaper articles, press releases, etc. The objective rendering of relevant facts throws clear light on the outrages committed and on the Soviet refusal to have the incidents investigated by an international forum.

THE SOVIET UNION's rejection of arbitration procedures was denounced on October 16 by the Swedish Foreign Minister, Östen Undén, speaking before the United Nations General Assembly. He found this attitude reminiscent of Germany's policy under Kaiser Wilhelm about fifty years ago, and added, "This imperialistic Great-Power mentality appears to most of us to be quite antiquated. It is depressing and regrettable that this mentality now seems to have penetrated into the leading quarters of the Eastern bloc countries."

Mr. Undén, who devoted part of his address to a historic survey of the demand for arbitration, pointed out that during the last few years the Communists have launched a tremendous peace offensive, a propaganda campaign in favor of peace. "Even in countries which do not have a Communist regime this agitation for peace has been carried on with great intensity. The propaganda is usually confined to extremely general and non-committal statements about the path leading to the goal. . . . Although the conception of arbitration as a patent remedy for all international disputes was not real-

istic, it nevertheless contained much that was true and of value. Without any doubt an extensive use of a judicial procedure in international disputes would substantially contribute towards reducing friction and preventing disputes from being settled by force. . . . The Governments which range themselves behind the new peace propaganda should, at any rate, show so much good will as not to refuse acceptance of inquiry by an international organ into disputed facts of an arising dispute."

In two recent cases, Mr. Undén recalled, the Swedish Government has in vain urged that disputes of a legal nature between Sweden and the Soviet Union be examined by the International Court of Justice. The first such dispute arose over the Soviet Union's extension of its territorial waters in the Baltic from three or four to twelve nautical miles. The fact that a dispute of this limited scope cannot be brought before the International Court of Justice without the cooperation of the opposite party shows, Mr. Undén said, how incomplete the system of international justice unfortunately is. The second dispute concerns the shooting down last June of two unarmed Swedish military aircraft, which were flying over undisputed international waters in the Baltic. Through a so-called "Blue Book" Sweden appeals to world opinion with a presentation of the facts of the case. Sweden, Mr. Undén emphasized, firmly adheres to her fundamental attitude, namely, that it should be possible to submit legal disputes to an impartial judicial organ at the request of one of the parties.

THE NATIONAL GIFT, raised by sub-

scriptions from hundreds of thousands of Swedes, which King Gustaf VI Adolf received on his seventieth birthday, November 11, is expected ultimately to reach a total of about seven million kronor (about \$1.4 million). Swedes and their descendants in foreign countries helped swell the fund, which will be used to further Swedish culture, according to the King's directives. The gift was presented to the monarch at a colorful ceremony in the Hall of the Realm in the Royal Palace.

Congratulatory messages and birthday gifts from many countries were delivered at the Royal Palace in a steady stream. Among the presents was one from the late President Chaim Weizmann, of Israel, consisting of a magnificent seventeenth-century silver piece, with an ancient prayer script enclosed.

King Haakon of Norway attended the birthday celebrations, accompanied by Crown Prince Olav and Crown Princess Märtha, a daughter of the late Prince Carl of Sweden. From Denmark came King Frederik and Queen Ingrid, who is King Gustaf Adolf's only daughter, and from Finland President Juho Paasikivi. He and the three Scandinavian kings were serenaded in the evening by massed choirs which had gathered before the floodlighted palace to render their homage.

A FULBRIGHT AGREEMENT, providing for the exchange of students, teachers, and scientists, was signed by the United States and Sweden in Stockholm on November 20. The program will be financed by funds, in Swedish currency, accruing from the sale of American war surplus property to Sweden upon the termination of World War II. The agreement, on the one

hand, will finance studies, research, instruction, and other educational activities of American citizens in Swedish schools and institutions of learning, and, on the other hand, enable Swedish citizens to travel to the United States for education in American institutions.

The fund set aside under the new agreement, which takes effect immediately, amounts to \$110,000. It is to be administered by a special Educational Commission, headed by W. Walton Butterworth, American Ambassador to Sweden, and consisting of eight members, four of whom will be appointed by the American Government and four by the Swedish.

DR. SVEN HEDIN, the Swedish explorer, died in his Stockholm home on November 26 in his eighty-eighth year. He was one of the eighteen members of the Swedish Academy, which awards the Nobel Prizes in literature. Hedin won international fame for having charted vast and hitherto unexplored areas of Central Asia and for having found the sources of the Indus and Bramaputra Rivers. Enormously prolific as an author of scientific as well as popular volumes on exploration and travel, he was at work on his thirty-eighth book at the time of his death. Most of his books were translated into a great many languages. Many of them were richly illustrated with pen-and-ink drawings by his own hand.

Following in the footsteps of Marco Polo, Dr. Hedin conducted expeditions into the interior of Asia from 1885 to 1935. He opened that continent to modern exploration, penetrated into Tibet, and retraced the ancient routes of the silk caravans from Cathay and Tyre. On his first major expedition,

begun in 1893, he mapped the glaciers of the Pamir and undertook a general exploration of Tibet. Subsequently he was able to prove that Lake Lop-Nor, a mysterious body of water on the eastern edge of the Takla-Makan Desert in Chinese Turkestan, in fact was a "wandering lake" which changes its position periodically, a theory first presented by the outstanding German geographer and geologist von Richthofen, to whose lectures Sven Hedin listened as a young man.

Born in Stockholm in 1865, Sven Hedin decided at an early age to become an explorer. After studying at the Universities of Stockholm and Uppsala, in Sweden, and those of Berlin and Halle, in Germany, he was given the opportunity of going to Baku, on the Caspian Sea, as a tutor to some Swedish children. In 1890 King Oscar II of Sweden appointed him a member of a special mission to the Shah of Persia. A former president of the Swedish Royal Academy of Science, Dr. Hedin also was a member of many other academies and societies in Sweden, as well as in the United States, Germany, and Austria. He visited the United States several times, and one of his books deals with the Grand Canyon.

PROFESSOR ELI F. HECKSCHER, the grand old man of economic science in Sweden, died on December 23 at the age of seventy-three. He was a pioneer in the study of economic history, although he was not able to finish his gigantic work, *Sweden's Economic History from Gustavus Vasa*, of which four volumes were published. In the field of economic theory Professor Heckscher was a militant and talented

*American Swedish News Exchange*

**KING GUSTAF ADOLF PRESENTING THE NOBEL PRIZE
TO DR. SELMAN WAKSMAN**

defender of the principle of free trade and other liberal doctrines. When the Stockholm University Business School was established in 1909, Dr. Heckscher was appointed professor in economics, and twenty years later he received a personal professorship in economic history at the same institution. He was an honorary member of the American Economic Association.

WITH TRADITIONAL POMP and ceremony, the 1952 Nobel Festival was observed on December 10 in the Stockholm Concert House. From the hand of King Gustaf VI Adolf, the prize winners received their gold medals, embossed diplomas, and checks, amounting to about \$33,000 each, except in the case of joint awards, when each laureate received one half of the prize sum. All six winners had come to Stock-

holm to receive their awards in person.

Three scientists from the United States were among those honored. They were, in medicine, Dr. Selman A. Waksman, sixty-four, of Rutgers University, New Brunswick, N.J., who was named for his work in the discovery of streptomycin, and, in physics, Dr. Felix Bloch, forty-seven, of Stanford University, and Dr. Edward Mills Purcell, forty, of Harvard University, jointly chosen for their independent development of a new method of measuring magnetic fields in atomic nuclei. The chemistry prize was likewise shared by two scientists, Dr. Archer Martin, forty-two, of London, and Dr. Richard Synge, thirty-eight, of Aberdeen, Scotland, who were selected for their discovery of partition chromatography, a new method for separating compounds. The literary prize went to

François Mauriac, sixty-seven, French Catholic author.

The colorful ceremony was witnessed by a brilliant assembly numbering about 2,000. Each prize winner was introduced by a Swedish authority in his own particular domain. At the traditional Nobel banquet in the Stockholm City Hall, presided over by the King, following the distribution of the awards, each of the prize winners expressed his thanks to the Swedish hosts.

THE FIRST COMMERCIALLY produced beta ray spectrometer in the world, intended for basic research in nuclear physics and capable of measuring energies up to seven million electron volts, was recently completed by the Stockholm firm LKB Produkter. The unit is one of a series of five, three of which have been ordered by scientific institutions in France, South Africa, and India.

The new spectrometer, which is a highly sensitive instrument for investigating radioactive isotopes produced by nuclear reactions in cyclotrons, uranium piles, and other accelerators, was developed after many years of experiments by Professors Kai Siegbahn, of the Institute of Technology, and Hilding Släts, of the Nobel Institute of Physics, both in Stockholm. It is based on the principle that not all electrons emitted from an isotope have the same energy or speed, but that, in a magnetic field, those which have an identical speed can be focused under certain given conditions and counted by means of a conventional Geiger-Müller tube.

THE WESTERN LINE of Stockholm's subway system about eight and one-

half miles long, was opened on October 26 after seven years' work. The blue and yellow ribbon in front of the first train was cut by Prince Bertil, acting regent during the vacation of his father, King Gustaf Adolf. The new subway will be linked with the twenty-year-old southern line in 1956. The whole network will cost more than 400 million kronor.

SCANDINAVIA'S LARGEST passenger liner, the 22,000-ton *Kungsholm* of the Swedish American Line, was launched on October 18 at the De Schelde shipyard in Flushing, Holland. It was christened by Princess Sibylla of Sweden, mother of Crown Prince Carl Gustaf, first in line to the Swedish throne. A Dutch Navy honor guard stood watch, and the Navy's chorus sang the Swedish and Dutch anthems.

The ship takes her name from the original *Kungsholm*, built in Hamburg, Germany, in 1928, which achieved genuine popularity on the transatlantic run and during the Second World War served as a United States troop transport under the name of *John Ericsson*.

"IF WAR SHOULD COME," a revised, enlarged and modernized version of a manual first issued in 1943, has been distributed by the authorities in 2,800,000 copies to all Swedish families. It forms a new link in the chain of measures Sweden is taking to reinforce its military and civil defense preparedness. Carrying the motto "Sweden will defend itself, can defend itself, and is resolved to defend itself," the handbook gives detailed instructions as to how the population is to act in case of an emergency or sudden outbreak of war.



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ESTABLISHED BY NIELS POULSON IN 1910

Publications

Three books were published by The American - Scandinavian Foundation during 1952. The first volume, *American Scandinavian Studies*, is a collection of the articles and studies by Professor Adolph B. Benson, who is the former head of the Department of Germanic Languages in Yale University. Dr. Marshall W. S. Swan is the editor and compiler of this book, which is an ASF "auxiliary" publication financed by generous donors.

The second publication of the year was *The Three Ibsens* by Bergliot Ibsen. These are the reminiscences of the daughter of Bjørnstjerne Bjørnson who married the son of Henrik Ibsen. Her memoirs shed much new light on the home life of Ibsen, the influence of his wife Suzannah Ibsen, and the stormy career of their son Sigurd.

The last book to be published in 1952 was a new edition of J. P. Jacobsen's famous historical novel *Mari Grubbe*. This novel was published by the Foundation in 1917, but went soon out of print; it is now again available in Hanna Astrup Larsen's translation, which itself has been deemed a work of art.

Chicago Chapter

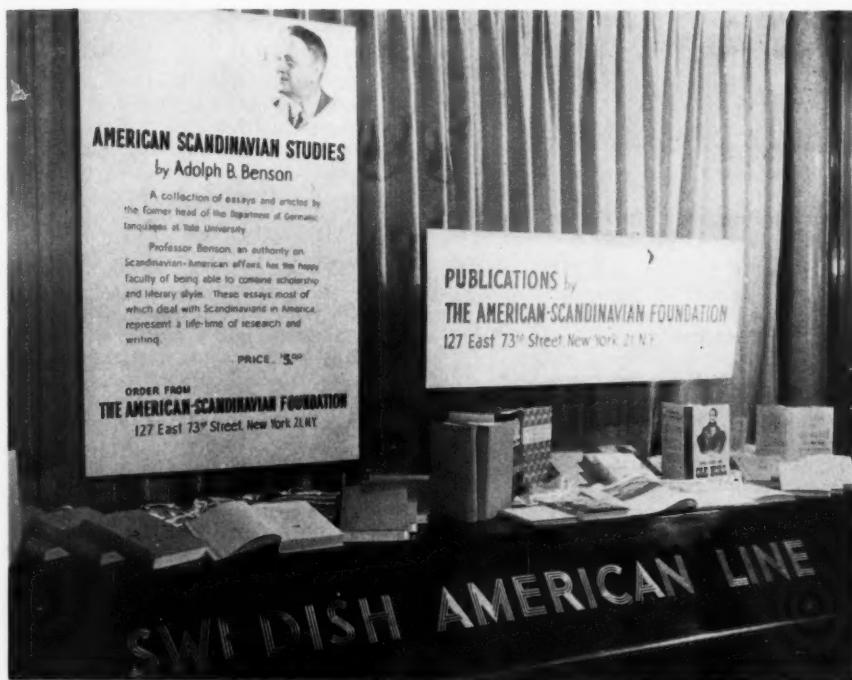
The Chicago Chapter of The American-Scandinavian Foundation is the

co-sponsor with the University of Chicago of a series of lectures on *Scandinavia: Workshop of Democracy*. The series commenced on January 13 with a talk on "The Northland and the Viking Peoples" by Danish Ambassador Henrik Kauffmann. Speakers on subsequent evenings were Mrs. Helen Englund, Professor Mårten Liljegren of the University of Lund, President Lithgow Osborne of The American-Scandinavian Foundation, the Norwegian novelist Sigurd Hoel, Professor Gösta Franzén of the University of Chicago, and Professor Einar Hauken of the University of Wisconsin.

On March 3 Rolf Nettum, Visiting Instructor in Scandinavian Literature at the University of Chicago, will talk on "Social Welfare: the Search for Security," and on March 10 Mrs. Eugenie Anderson, the former American Ambassador to Denmark, will speak on "The Economics of the Area: Achievement and Hope." The series will terminate with a field trip to the Svithiod Singing Club on March 20. Mrs. Englund is the Moderator of the series, which is given at the Downtown Center of the University College at 19 South La Salle Street, Chicago.

Former Fellows

Dr. Henry Steele Commager, noted American author and Professor of



DISPLAY OF ASF PUBLICATIONS AT THE SWEDISH AMERICAN LINE OFFICES IN NEW YORK

Elis Folke

History at Columbia University since 1939, is giving a series of lectures at Uppsala University during the 1952-53 semesters under the auspices of the Gottesman Foundation, established by Dr. Samuel Gottesman of New York. Dr. Commager received a grant by The American-Scandinavian Foundation to study in Denmark in 1924. He is now a member of the Foundation's Publications Committee.

Dr. Bryn J. Hovde, Fellow to Scandinavia 1932, was recently appointed Executive Director of the Pittsburgh Housing Association. Dr. Hovde, who formerly was President of the New School in New York, during the past year taught in the Scandinavian De-

partment of the University of Wisconsin.

M. Jane Oesterling, Bergquist Fellow to Sweden 1950-51, has completed her year of study and research at the Karolinska Institutet in Stockholm. Her investigations, carried out under the guidance of Professor U. S. von Euler, were mainly concerned with adrenaline and nonadrenaline solutions and the effect on them of ascorbic acid. A paper concerning this work is being prepared for publication, and further studies in this field are being planned. Miss Oesterling has recently been appointed Assistant Professor of Physiological Chemistry at the Woman's Medical College of Pennsylvania.



Pioneer's Progress. By ALVIN JOHNSON. *Viking.* New York. 1952. 413 pp. Price \$5.00.

"In the view of Socrates and Plato, Pericles was the most dangerous figure in Greek political life. When you stand before the noble ruins of the Parthenon you do not deeply regret the ships that were never built."

"E.g., we have today an answer to the puzzle, fertile corruption versus sterile reform. We have learned how to make reform fertile. Think of Robert Moses, David Lilienthal, Fiorello La Guardia, and looming above them, Franklin Roosevelt."

These paragraphs are lifted at random out of this autobiography of a great educator. Every page is made fascinating by a whimsical humor that is not unlike that of Hans Christian Andersen. But, of course, Alvin Johnson is the son of a Danish farmer in Nebraska. His father, an ex-soldier, trained him in the hard life of a homesteader farm. His mother, a descendant of the noble Danish family of Bille, encouraged Alvin in his dream of education.

In this autobiography we follow Alvin Johnson through his career as a farm boy, a college student, a soldier, a professor of political economy in six colleges and universities—Bryn Mawr, Columbia, Nebraska, Texas, Stanford, and Cornell—to the editorship of *The New Republic*, the founding of The New School for Social Research and the "University in Exile" for great European scholars, and the editorship of the "Encyclopedia of the Social Sciences." Add to this his genius as a college president raising millions for education.

The New School and the Encyclopedia are permanent monuments to that career. It has been said that if captains of industry ever had time to read and absorb the accumulated wisdom of mankind concentrated in Alvin Johnson's Encyclopedia, they could usher in a utopia of labor relations and a peaceful and prosperous society. The keys to constructive human behavior are all to be found there.

This saga of a pioneer in education is an American classic. In the last century Denmark had its pioneer, Bishop Grundtvig, prophet of adult education, which this American pioneer of Danish descent has translated from the farms to the factory.

Alvin Johnson is a jack of all trades and good in all of them, whether it be breeding pigs, planting a field of grain, building a house, compiling an encyclopedia, managing

an institute, or writing a novel. He has an intuitive consciousness of what is the important and what is the truth.

H.G.L.

Return to Ithaca. By EYVIND JOHNSON. *Thames and Hudson.* New York. 1952. 474 pp. Price \$4.00.

This recent reworking of the *Odyssey* theme is completely in the tradition of realism. Mr. Johnson has not modernized the story in anything like the Joycean fashion, though he has in the past, more than any other established Swedish novelist, concerned himself with fictive experiment on the Continent. He has kept to Homeric time, character, and place, superimposing on the linear narrative new dimensions of description and a sustained self-analysis in the brooding, phlegmatic person of Odysseus. Close-ups of the wanderer's battle-gnarled hands, his eroded features, strengthen his physical presence in the fiction. Further, confusion of purpose renders Odysseus both plain and plausible; for he half wishes his return, half resists it, fearful of the aging wife, savage race, and still hearth that await him. But this is, of course, Tennyson's imagined scene. Johnson's Penelope is pleasantly pneumatic as she ripens into middle age; the suitors have been converted into Ithaca's Progressive Party and they are perhaps no less savage for the renovation; the hearth is not still but seething with intrigue. At the center of the intrigue is Eurykleia whom Johnson has transformed into a clever and enterprising old woman, secretly manipulating affairs of state from her lady's chamber.

The atmosphere of wonder and the supernatural has, to some degree, been retained. Athena appears in various guises and Odysseus makes casual obeisance to the August Ones. The marvelous tales of *The Odyssey* are, in Johnson's telling, either hallucinations of sea voyage or intentional fictions employed by Odysseus to divert Calypso or to appease the simple Phaeacians. Thus Johnson renders the supernatural natural, but with something less than Jean Giono's witty ingenuity in accounting for the tales as lies with which Odysseus, on his return, salves the suspicious mind of a shrewish Penelope. The truth is that Mr. Johnson's treatment, in spite of its care and honesty, is rather heavy-handed.

Realistic expansion of *The Odyssey* makes it a local affair. Universality has been lost and no compensatory effort has been made to project Odysseus as the myth that has entranced modern man almost as much as that of Hamlet. The themes of Quest, Return, and Survival, along with the curve of Homer's beautifully sinuous narrative, have been almost lost in a welter of detail. One wishes that the realistic voyage had been given more

symbolic import. Of course, the novel has its fine moments. The whole episode at the court of Nestor, with its tentative affair between a callow, pimply Telemachus and a pert Polycaste, and the magnificently greasy sacrifice to the gods, is admirably handled. Here, the values of Mr. Johnson's fiction reveal themselves as visual and dramatic; perhaps it is ungrateful to ask for more. And yet myth is not merely structural support. In using it the writer commits himself to an act of illumination and insight. That is why *Return to Ithaca* is nothing more than a competent job of writing.

RICHARD B. VOWLES

To Jerusalem. By FOLKE BERNADOTTE. Translated from the Swedish by Joan Bulman. Hodder & Stoughton. London. 1952. vii + 280 pages, including appendices and index. Price \$4.50.

World events today follow one another in such rapid succession that the problems of yesteryear tend to take on a patina of ancient history. The assassination of Count Bernadotte, which struck the world with horror only four years ago, may seem "way back" because of all that has happened since. Actually, the problems he tried to solve and the cause for which he died are still with us. In a despatch of December 11, 1952, the United Nations call on Israel and the Arab countries "to begin direct talks aimed at a final peace in Palestine." The U.N. Palestine Conciliation Commission was asked on the same date "to continue its efforts to aid in bringing the bitter controversy to a peaceful settlement." The work begun by Bernadotte and Ralph Bunche is still carried on in Jerusalem by the three-man U.N. Palestine Mediation Commission.

In a sense *To Jerusalem* takes us back further than did Bernadotte's *Instead of Arms*, published late in 1948, after his death. The present volume begins with the first steps taken by the United Nations in May, 1948, to appoint Count Bernadotte its Mediator in the Palestine conflict, then in a state of open warfare. It is based on the day-to-day accounts of his efforts as dictated to his secretary. While not in diary form, it follows his activities almost step by step. It is intimate and outspoken history-behind-the-scenes disclosed to the reader in this discouraging, often heart-breaking, shuttling from one belligerent to another, since the parties involved refused to meet. Most incredible is Count Bernadotte's optimism in the face of the seemingly impossible. ("Are you still an optimist?" "Do you think a pessimist would ever have taken on my job?") It was not a Pollyannaish attitude, but rather the deep faith in his own motto, *Pro Armis Caritas*, and in the existence of some element of reason and goodness in every man, in every national group.

To this extent the Mediator's faith was sus-

tained: He obtained first a truce, then a ceasefire. His primary concern—that the fighting and killing be stopped—became a reality. If his own life had been spared, he might also have obtained a solution to his second great concern: The repatriation or resettlement of Arab refugees whose homes were in Israel. Of those unfortunates 900,000, far more than the Count then believed, are still rootless and without a place to live.

Aside from a report, dated September 16, to the U.N. Secretary-General, Trygve Lie, Bernadotte's own account ends on September 9, 1948, about a week before his death on the 17th. The last few days, and especially the day of the murder, are ably covered by General Aage Lundström in a 21-page Epilogue. As Chief of Staff, U.N. Truce Supervision, he accompanied Bernadotte on the last journey. He was in the back seat of the jeep with the Count and Colonel Sérot, the Frenchman who died from the bullets apparently intended for General Lundström, since the two had exchanged seats shortly before. The book ends at 7 o'clock, September 19, the morning when "Folke Bernadotte left Palestine forever."

Ragnar Svanström has done an excellent job in editing the manuscript material. Joan Bulman's translation reads well and appears to be accurate. Twelve pages of appendices might have been left out, for they are largely repetitive of the Epilogue. The book's only lack is one or more maps, which profitably to the reader might have used the space occupied by the appendices.

NILS G. SAHLIN

The American Swedish Institute

The Flagstad Manuscript. An Autobiography. NARRATED TO LOUIS BIANCOLLI. G. P. Putnam's Sons. New York. 1952. Ill. 293 pp. Price \$4.00.

It may be considered a real tribute to New York music critic Louis Biancolli that in setting down the text of *The Flagstad Manuscript* from the extended "talk sessions" with the celebrated Norwegian soprano, he has allowed the personality of Kirsten Flagstad the woman and the dedicated artist to become the complete focus of the reader's attention to the exclusion of all else.

In view of the controversy that has surrounded Mme. Flagstad's return to occupied Norway during World War II and the problems that have been raised regarding the social and political responsibilities of a performing artist in our time, *The Flagstad Manuscript* provides reading of more than passing interest.

This book, however, is not political polemics. It is from first to last a deeply human document—often moving and sometimes terrifying. It is the story in terms of one human being of what it means to have a great and noble artistic gift; of what it means to become

selflessly dedicated to the development of that gift; and of the fearful conflicts that can arise when that human being is torn between the demands of her art, her family, her country, and her adoring public.

The first 86 pages of *The Flagstad Manuscript* tell of the development of Kirsten Flagstad the artist and how with the help of her parents and the unique Dr. Gillis Bratt of Stockholm she developed the tremendous self-discipline that goes into the making of a great artist. We also learn of Kirsten Flagstad the woman—of her first marriage, of her fateful meeting with and subsequent marriage to Henry Johansen, Norwegian lumber magnate; and of her first years in America up to the German occupation of Norway.

Part Two of *The Flagstad Manuscript* is a candid recital by Mme. Flagstad of her decision to return to her husband despite the German occupation and the fact of his membership in the NS (Quisling) Party (a membership which he subsequently resigned); as well as of his death and her return to America after the War and her decision to retire altogether from the concert world. Everything is told with the most enormous conviction, candor, and freedom from melodramatic exaggeration. Indeed the reader feels the directness of a child's speech rather than that of the complex and often devious beings that we so often become with maturity. It is this childlike directness that lends to Mme. Flagstad's recital its greatest power of conviction, just as it is that very same element which has lent the greatest power and beauty to her artistry as a singer over a period of forty years.

The Flagstad Manuscript concludes with a selection of representative quotations from the critical press, mostly American. There is an excellent index and a summary of the operatic roles sung by Mme. Flagstad, but unhappily no listing of the permanent treasury of her art that exists in the form of recordings made here in the United States and in Europe.

DAVID HALL

The Living Thoughts of Kierkegaard.
PRESENTED BY W. H. AUDEN. McKay. 1952.
225 pp. Price \$2.50.

In his poetry Mr. Auden is often obscure, but he is clean-cut in editing this selection from the works of Søren Kierkegaard. In the first place he removes Kierkegaard from the category of philosopher and describes him as a preacher, "an expounder and defender of Christian doctrine and Christian conduct." Like Grundtvig he challenged the established Lutheran Church, but from a different platform.

Some readers of Kierkegaard wrestle with many volumes without understanding his three categories, but Mr. Auden makes this

definition of mankind quite clear. "Every man," says Kierkegaard, "lives either aesthetically, ethically, or religiously." The present reviewer finds this classification very clarifying; yes, all men he can think of fall into these three groups. Most lives are ethical, according to a thousand standards: Henry Ford, for example, or Frank Costello, or you or me; however, Ibsen, Zorn, and Van Gogh, like Sibelius and Miles, lived aesthetically; very few have really lived religiously, but Saint Francis of Assisi is perhaps the most notable example.

Mr. Auden's selections from Kierkegaard's works are direct and understandable and organized in seven chapters, the first being "Prefatory Aphorisms." The book is a Kierkegaard primer, a simplification of Christian existentialism, much as Einstein's own little introduction is our clearest guide to his theory of Relativity.

H.G.L.

Nuggets of Norse. By PHILIP BOARDMAN. Illustrated by Ulf Aas. Aschehoug. Oslo. 1952. 104 pp. Price \$1.55.

The subtitle of this enjoyable volume gives the contents in a nutshell: A skirmish with sounds, words and language feuds in Norway. And what a skirmish, and with what hilarious results! The language situation in Norway does indeed, perhaps unfortunately so, lend itself as an object of satire and general fun-making, and Dr. Boardman makes the most of it.

Several chapters deal with the difficulties encountered by foreign visitors in trying to cope with the Norwegian language itself, as well as with the many different ways of spelling and pronouncing it, the rural dialects, and the city slang. Sections on "Useful Remarks—Both Polite and Emphatic," "Norse Intonation," "On Behaving at Table," and "Abbreviation Riddles" are both informative and entertaining. But Dr. Boardman's heaviest satirical guns are reserved for the present chaos, with the two official languages and the efforts by all and sundry to instigate, and oppose, reform movements.

There is indeed, as Boardman puts it, "gold in them hills," and he proceeds to demonstrate that the current turmoil is in no small way akin to the conditions prevailing during the California Gold Rush of 1849. The author, helped by his ability to discover inherent humorous qualities in the most unlikely places, gives an outline of past developments and the bitter controversies of to-day. Intertwined with the discussion of *riksmål*, *lands-mål*, *bokmål*, *nynorsk*, and *samnorsk* are numerous anecdotes, many of which the Norwegians are fond of telling on themselves. In spite of his own not-to-be-taken-seriously solution, the author makes his readers realize that the confusion of today has been brought

about by historical and cultural factors which also in time will put an end to the present "time of troubles."

The illustrations by Ulf Aas enter into the spirit of things and make a happy supplement to Dr. Boardman's laugh-provoking prose.

ERIK J. FRIS

A Little Treasury of World Poetry. EDITED BY HUBERT CREEKMORE. *Scribner's*. New York. 1952. 928 pp. Price \$5.00.

It would be proper to praise first of all the anonymous artisans of verse who helped the noble House of Scribner to compile this extraordinary anthology of translations of the best poetry, except English and American, of our planet. The names of only two editors appear on the title page: Oscar Williams, the general editor of "The Little Treasury Series," and Hubert Creekmore, the editor of the present volume. We are grateful also that this heavy little volume, $4\frac{1}{2}$ by $6\frac{1}{2}$ inches, weighing like a nugget of uranium, is festively bound with a gilded top.

These poems date back to 2600 B.C. and end with the year A.D. 1950. If such a volume is published a century hence, we may find that archaeologists have uncovered poems dating back another millennium and that the poets of the next century have created abstractions of life on the planets of distant constellations. But to-day we must be content with the inscription on the pyramid of Unas (c. 2600 B.C.), the anonymous Babylonian poems of 2000 B.C., ancient Sanscrit poems, and such lovely early Chinese verse as "The Girl in the Carriage." At the other end of the calendar we find the recent "Sounds of Dawn" by the Mexican poet Efraim Huerta:

"Love is neither fire nor marble
Love is the pity that we feel for one another."

Of special interest for readers of this REVIEW is the generous selection from Scandinavian poetry published in various volumes by The American-Scandinavian Foundation during the past forty years. Our readers will find in this precious book Iceland represented by seven poets, Denmark by six, Norway by three, and Sweden by four poets.

H.G.L.

Living Democracy in Denmark. By PETER MANNICHE. *Praeger*. 1952. 240 pages with 132 photographs. Price \$3.00.

This revision of several volumes about adult education in Denmark by the principal of the International Peoples' College at Elsinore really records an achievement of private enterprise. For this is not socialism, though of course the thorough system of compulsory education maintained by the Danish Government is indeed bureaucratic. On the other

hand, the independent Danish farmer, the farming co-operatives, and the folk schools for adults are noble achievements of laissez-faire.

The competence, the poetic imagery, the friendly generosity of this twentieth-century disciple of Bishop Grundtvig make this book a lively commentary on the lovely land that is Denmark.

H.G.L.

Trinity Lutheran Church. Worcester, Massachusetts. 1952. Ill. 80 pp. Price on request.

This beautiful book is a memorial to the cultural contribution of our pioneers from Sweden in the nineteenth century. The new church structure which it describes was consecrated in 1952 and now rears its cross worthily alongside the splendid Art Museum of Worcester. Although its square lower steeple and many of its interior decorations are essentially Swedish, the general pattern, the great "elm-tree" windows, the Colonial pews in the chapel, do not clash with the severe Colonial architecture of the earlier pioneers of the seventeenth century in New England.

The three Lutheran congregations of 2,000 who now worship in this church are the consolidation of three Lutheran communions in the city of Worcester, founded respectively in 1881, 1900, and 1921—in itself quite an achievement for unity and peace!

Three eminent Americans are responsible more than the hundreds of others who participated in creating this \$900,000 church, chapel, and auditorium. These men are George Nathaniel Jeppson, the late Aldus Chapin Higgins, and Jens Fredrick Larson. Mr. Jeppson, like Mr. Higgins, is a practical idealist. By constructive and ethical business practices both were enabled to gain private fortunes which they expended on art and humanitarian projects. Mr. Higgins was chairman of the Worcester Art Museum. Happily the 128 religious panels painted on the wooden ceiling vault by Arthur Covey are dedicated to his gracious memory and presented by his family.

There is a plaque to Mr. Higgins on the north side of the nave and one to Mr. Jeppson on the south. The tablet to Mr. Jeppson reads: "Chairman of the building Committee, donor of the chancel, industrial pioneer, believer in the worth of the individual Christian gentleman."

Jens Fredrick Larson is famous throughout America—indeed even in Africa!—as an architect of churches and college buildings. He is not an industrialist but an artist; and he also is an "individual Christian gentleman."

To this reviewer the chief personal joy of this building, where he hopes to worship at least once a year when visiting his mother's

native town, are the simple and substantial Norman arches, reminiscent of the older churches of Sweden which have survived these many centuries the ravages of both war and time.

H. G. L.

God's Own Country and Mine—America and Denmark. By RICHARD OESTERMANN AND DONALD E. NUECHTERLEIN. *Nyt Nordisk Forlag. Arnold Busck. Copenhagen. 1951. 244 pp. Price \$3.50.*

God's Own Country and Mine is a good title for this book and one which serves as a real challenge to the Danes. However, the book, as such, does not live up to its title—it was perhaps too much to expect. The men or women who can write a book to meet the challenge of that title, will have a best-seller on their hands.

Oestermann and Nuechterlein had a good idea in planning this book, and they have carried it out fairly well. Oestermann did the better job. The way in which he has been able to dig deeply into many sides of American life with an open mind is very helpful to any one who wants a short introduction to current life and affairs in the United States.

Nuechterlein's experiences in Denmark have been for the most part limited to the big city of Copenhagen, the life there, and the University; but he has been more thorough than most Americans, even those who have written books about Denmark.

Both of the parts on "God's Own Country" and "Mine" are not only a description of two students' alert observations as they stayed in each other's country for a year, but it is also supplemented with facts and historical background. The material is presented in such a way that the reader feels he is really getting something for his money. This especially applies to the very good chapters on the political systems in relation to present problems in the two countries.

God's Own Country and Mine is a helpful book for Danes and Americans who have visited one another's countries. It explains many things which they might find hard to understand, and which Oestermann and Nuechterlein have successfully clarified for the reader. And for any one interested in inter-cultural affairs, *God's Own Country and Mine* is a book one must read.

AAGE ROSENDAL NIELSEN

Wisconsin My Home. By ERNA OLESON XAN. *University of Wisconsin Press. 1950. 224 pp. Price \$3.75.*

This is a story of Norwegian pioneer life in Wisconsin from the time of the Civil War. The story is told to Erna Oleson Xan by her mother, Thurine Oleson, who was born in Winchester in 1866 and relates the story

when she is 83 years old. It is a story of dauntless courage, suffering, friendliness, deep religious faith, and a struggle against the forces of nature.

Mathis and Thorild Olson lived in Telemarken, Norway. They were married in 1847 when he was 35 years old and she was 27. They became prosperous and had servants on their farm. Seven children were born to them and they were happy and contented until the America fever struck their district. Then they too must leave for America. They took with them all their children and their chests filled with food, clothing, and household articles. It took nine weeks to cross the Atlantic.

The father was 51 years old when he became a pioneer in Wisconsin. There were hardships on every hand. Sharpers cheated these immigrants, Indians scared them, and the Yankees tittered at their strange old country customs and speech. But they had hope and sturdiness of character which made life worthwhile in spite of loneliness and heartaches.

Thurine was the first of three children born to this couple after they came to Wisconsin. She was of a cheerful disposition and could not understand why her mother longed for Norway as she herself was so happy among the Wisconsin hills. She enjoyed the berry and nut picking, skiing, parties, dances, celebrations, and the good Norwegian foods that her mother was so adept at preparing.

She went to public school through the fifth grade and attended Norwegian parochial school in the summer where she studied Norwegian and received religious instruction. At age 14 she was confirmed. In 1886, before she was 20, she married John Oleson who was four years her senior. They had eight children and always made their home in Wisconsin.

The pioneers lived in log houses, used oxen, cut hay with a scythe, and ran the threshing machine with eight horses. The mattresses were filled with straw. The women helped with the milking and some of the women said that the only rest they had all day was when they sat down to milk the cows.

One of the noted men who grew up in this community was the well-known writer, Peer Stromme, editor of *Normandien*.

The moral tone of the community was exceptionally high. There were no divorces, and married couples were faithful to each other till death. However, drinking was quite common and many came to grief because of it. It was a saying that if ten people are drinking in a room, one of them will turn out to be a drunkard. And thus it was in Thurine's family.

The church on the big Winchester Hill was the center of the community life. Thurine said, "They were good church members, believed absolutely in the Trinity and had hope of eternal life, shook in trembling at the

thought of the Devil, and attended services faithfully." Unfortunately the congregation divided in two, because some thought the minister was too severe and uncompromising with sin.

The climax came over a funeral sermon where the minister condemned one of the parishioners, because he would not confess his sins on his deathbed. He told the minister, "I have never stolen, I have never killed anybody, and I have never committed adultery. I have nothing to confess." It was not until 23 years later that the church was united again after years of bitterness and strife.

One of the most interesting chapters tells of the golden wedding anniversary of Thurine and John which was held on May 24, 1936. Over 200 relatives and friends assembled from all over Wisconsin and other states. It was a gala occasion with eating, speech making, and visiting. No intoxicating liquors were served, ice cream had taken its place, according to Thurine.

This is a simple story of the struggles, privations, joys, sorrows, and rewards of people who left the old country to seek their fortunes here. The part played by the women is impressive. They had the stamina and the resolute character to carry on when things were darkest. One learns to admire and love Thurine as one of the strongest and bravest.

As one finishes this book one truly feels with Rølvaag, "There were giants in the earth in those days."

O. MYKING MEHUS

The Hen that Saved the World and Other Norwegian Folk Tales. RETOLD BY MARGARET SPERRY. Illustrated by Per Beckman. *John Day*. New York. 1952. 64 pp. Price \$2.25.

Margaret Sperry is right when she states in her introduction to this pleasant collection of six folk tales that "they belong not only to Norway but to all the world." American readers will recognize overtones of the story of "Henny Penny" in the title tale, and the rhythmic repetitions of "The Rooster That Fell in the Brew Vat" will bring to mind the unfortunate old woman who had to enlist the help of numerous accomplices when her pig refused to jump the stile.

Trolls stalk the dark places of the mountains, gorging themselves on "dragons' tears mixed with seaweed, (and) wolf hearts stewed in berries red as blood," but even these evil creatures find their match when they encounter "The Bewitched Cat" and "The Christmas Bear."

"The Pig Who Went to Court" to try to change his bed and board, and "Why the Bear's Tail Is So Short" round out the collection, which contains all the ingredients to make a child's eyes dance with delight.

Mrs. Sperry has obviously enjoyed the task of introducing English readers to her childhood favorites, and has done well by her old friends. Per Beckman's black-and-white il-

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"This volume is the third in a series of translated dramas designed to acquaint the English-speaking public with the vigorous modern Swedish theatre. An introduction by Alrik Gustafson provides necessary information for the reader who is unfamiliar with the position of Bergman, Lagerkvist, and Dagerman in past and current Swedish literary activity. Of the translated dramas in this volume, two can compete favorably with whatever dramatic fare Broadway has had to offer in recent years. . . .

"American readers who are familiar with Stig Dagerman's recently translated novel, 'Burnt Child,' will find another example of his striking talent in the drama, 'The Condemned.' . . . Dagerman's atmosphere of suspense, psychological terror, and social commentary provides a dazzling exhibition of playwriting."—Saturday Review of Literature.

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Iustrations are adequate but do not set fire to the imagination as do the stories themselves.

RUTH L. SHERWOOD

Laeves fra Vagaland. By T. A. ROBERTSON. *The Shetland Times Ltd.* Lerwick. 1952. 66 pp.

This little book contains twenty-five short poems in the Shetland dialect, five of them translations from the Scandinavian, and sixteen in English on subjects inspired by the isles. A frontispiece gives a vivid idea of the bleak, rugged coast, and an outline map is added. Unfortunately this map is so much reduced that the place-names are only legible under a magnifying-glass. There is an attractive and specially designed cover.

The verses, sometimes lyrical and sometimes narrative, are interesting chiefly as examples of the Shetland dialect, and as occasionally reflecting folk-lore and traditional story. Most of those in dialect contain enough English to make the general sense intelligible, and some acquaintance with Dano-Norwegian will also be of assistance. A glossary at the end of the volume gives some—not all—of the unfamiliar words and phrases, for which special glossaries are elsewhere available. There are also brief explanatory notes. Altogether, this is a pleasant little piece of work.

W. W. L.

BOOK NOTES

A new one-volume edition of *The Master of Hestviken* by Sigrid Undset was published by Alfred A. Knopf late last year. This historical novel in four parts is, like *Kristin Lavransdatter*, set in the Middle Ages and rolls up a magnificent tapestry depicting life in medieval Norway. Olav Audunsson is the central character of the tetralogy which comprises: *The Axe*, *The Snake Pit*, *In the Wilderness*, and *The Son Avenger*. The handsome volume of 994 pages has been designed by W. A. Dwiggins. (Price \$5.00).

The Swedish Institute in Stockholm, in cooperation with Almqvist & Wiksell, has published a collection of short biographical essays on Swedish scientists, *Swedish Men of Science 1650-1950*. The volume, which spans the period from Olaus Rudbeck to The Svedberg and Manne Siegbahn, was edited by Sten Lindroth of the University of Uppsala.

Summer Landscape by Monica Redlich (Gerald Duckworth & Co., London. Price 16 shillings) is a charming, fresh and witty travel book, whose main theme is the comparison and the parallels between the countrysides of Denmark, the English Midlands, and New England. Miss Redlich, author of *Danish Delight* (published in 1939), demonstrates in this volume that she is also an expert photographer.

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Again available!

The famous historical novel

Marie Grubbe

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J. P. JACOBSEN

This book was first published by the Foundation in 1917 as Volume VII of its Scandinavian Classics series. It has been out of print for many years; but due to the great demand a new edition has now been published.

This classic of Danish literature tells the story of Marie Grubbe, a lady of the seventeenth century, who became the wife of Ulrik Frederik Gyldenløve, the king's son, and later married a ferryman. In this book Jacobsen, one of Denmark's greatest writers, has given full play to his rich and inimitable prose style.

The English translation, itself a work of art, has been made by Hanna Astrup Larsen, the former Editor of *The American-Scandinavian Review*.

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Farewell Windjammer by Holger Thesleff (Thames and Hudson. Price \$3.50) is the exciting tale of the last circumnavigation of the globe by a sailing ship and the last grain race from Australia to England. The book has a preface by Alan Villiers and is illustrated with numerous photographs.

Désirée by Annemarie Selinko (Morrow. Price \$4.50) retells the true and dramatic story of Désirée Clary, the girl from Marseilles who was first engaged to Napoleon Bonaparte, but later married Marshal Jean-Baptiste Bernadotte and became the Queen of Sweden. Originally published in German, this fictionized biography has become a best-seller both in Europe and South America.

A third volume of *Masterplots* was published by The Salem Press of New York last October. This tome, which like its predecessors has been edited by Frank N. Magill, contains the condensed stories of 250 of the world's finest literary works. Scandinavian authors are well represented; the Foundation publications dealt with in this volume are *The Family at Gilje* by Jonas Lie, *Frithiof's Saga* by Esaias Tegnér, and *Niels Lyhne* by J. P. Jacobsen.

Professor Lester B. Orfield of the Indiana University School of Law, is the author of an article in the September Issue of the *American Bar Association Journal* entitled "Uniform Scandinavian Laws."

Two books on the life of Emanuel Swedenborg were reviewed by Marguerite Block in the March 1952 Number of *The Review of Religion*. One of these was Signe Toksvig's biography, published by the Yale University Press, while the other volume under discussion was published in Germany by the author Ernst Benz. Marguerite Block, who is the Managing Editor of *The Review of Religion*, was an ASF Fellow to Sweden in 1933-34.

Dr. Richard Beck, head of the Scandinavian Department of the University of North Dakota, has just brought out a collection of his poems. The volume, entitled *A Sheaf of Verses*, was published by the University of North Dakota Press.

The Fall 1952 Issue of the *Bulletin* of the Allen Memorial Art Museum at Oberlin College contains a fine essay on the work of Carl Fredrik Hill by Ellen Johnson.

"From Pan to Panic: The Poetry of Artur Lundkvist" by Richard B. Vowles is one of the feature articles in the Autumn 1952 Issue of *The New Mexico Quarterly*.

A detailed and precise account of the British and French plans for a military action in Norway and Sweden in the spring of 1940, in order to halt the Swedish iron ore shipments to Germany, is given in a book entitled *The*

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Campaign in Norway, just published in London. The author is T. K. Derry, a historian who during the war headed the British intelligence service for Scandinavia. The book is one of a planned series of thirty volumes dealing with World War II.

The Swedish Social Welfare Board has just issued a 462-page survey in English, *Social Sweden*, lavishly illustrated and provided with charts and statistical tables. The publication is a new and revised edition of *Social Work and Legislation in Sweden*, the last edition of which dates from 1938.

The 1930 Nobel Prize address of Sinclair Lewis is included in a collection of essays and other writings by Mr. Lewis, entitled *The Man from Main Street. A Sinclair Lewis Reader*, and published by Random House. (1953. 371 pp. Price \$3.75.) This book is edited by Harry E. Maule and Melville H. Cane, who were associated with Mr. Lewis in the publication of many of his novels.

A new edition of *Great Adventures and Explorations* has been published by the Dial Press. (1952. 788 pp. Price \$6.00.) Edited by Vilhjalmur Stefansson, the volume presents the explorers' own story of adventure and travel from Pytheas to Amundsen. One of the novelties for most of us is the Chinese discovery of America by Hoei Sin in A.D. 499.

The Real Andersen is an illustrated brochure just issued in Copenhagen by the Press Section of the Danish Foreign Office. It has been written by Dr. Bo Grondech and contains an introduction by Jean Hersholt. The booklet also includes "The Emperor's New Clothes" in Hersholt's translation. For a free copy address the Danish Information Office, 588 5th Avenue, New York 36, N.Y.

"The American Historical Review" for October contains reviews of two Scandinavian books. The memoirs of Halvdan Koht—*Historikar i Lære*—is reviewed by Theodore C. Blegen and Axel Linvald's *Kong Christian VIII, Norges Statholder* by Waldemar Westergaard.

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*Danish National Orchestra Tour*

Good music and good will were equally in evidence during the six-week tour of the Danish National Orchestra of the State Radio from its first performance in Norwalk, Connecticut, on October 12, to its final appearance in Hartford on November 25.

Judging from newspaper comments, the Orchestra's fine artistry was appreciated as much in Birmingham, Alabama, Shreveport, Illinois, and Memphis, Tennessee, as in Ann Arbor, Michigan, and Syracuse, New York. For any member of the Carnegie Hall audience on October 15 there was no need to read the next morning's newspapers to know that the "Flying Danes" had completely won the sophisticated New York concert-going public. The response to their spirited playing of the Danish and American national anthems was immediate and electrifying, and remained at a high pitch throughout the entire program.

Olin Downes of the *New York Times* enthusiastically described this concert by "a first class orchestra in a series of brilliant performances under its two conductors, Erik Tuxen and Thomas Jensen," which played "with contagious spirit, sincerity and esprit de corps." He continues: "The program was wisely chosen. Its central work was the Fourth Symphony of Carl Nielsen, Denmark's greatest symphonist. Other music by Dvorak, Grieg and Stravinsky was music dear and probably familiar to the players. They interpreted it with exemplary zest and conviction and the audience applauded vigorously at every possible moment."

Miles Kastendieck of the *New York Journal American* was one of the many critics who stressed the spirit which the Danish National Orchestra displayed during its tour: "Hail to the Danish National Orchestra which made its Carnegie Hall debut last night. It is one of the most alive orchestras to appear here in years. The spontaneity of its playing brought instantaneous response from a large audience. The evening was one of vivid performances, most enthusiastically applauded. Such virility and spirit came as a tonic. These Danes made music for the joy of it and it was fun to hear them do so. Their obvious zest gave life to everything they did."

The success of the tour was due, of course, to the Orchestra's fine performances and fully justified the many months of preparation for its visit on the part of the Danish Information Office, Columbia Artists Management, Dansk Esso A/S, and the Music Center of the American-Scandinavian Foundation. The Orchestra's Chairman, Johan Bentzon, in awarding a commemorative medal to David Hall,

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Director of the Music Center, expressed his gratitude "towards the organizations who have invited us to come and to the many people who have helped us to accept the invitation."

Folk Music Project

Folk music of the Scandinavian countries is the Foundation Music Center's latest project. Plans call for a long playing record representing each of the Northern countries, to be issued by a commercial American record company—each disc to be accompanied by a description of the music included on each record. Denmark, Norway, and Sweden have already agreed to make arrangements for the recording of folk song material in authentic performances from which these records can be made.

Fartein Valen, Norwegian Composer, Dies

The international music world was saddened by the loss of the eminent Norwegian composer, Fartein Valen on December 14 in Haugesund, Norway. One of the most harmonically advanced of 20th-century Norwegian composers, Valen makes singularly effective use of the "12-tone style" established by Schoenberg and his followers. Valen, however, employed this musical language with exquisitely poetic effect, particularly in such orchestral pieces as *Le Cimetière Marin*, *Michelangelo Sonnet*, and *La Isla de las Calmas*. Valen has also written four symphonies as well as a violin concerto that has met with wide success in Scandinavia as performed by the gifted Norwegian-American violinist, Camilla Wicks. Miss Wicks, who recorded the concerto two years ago for *His Master's Voice* with the Oslo Philharmonic Orchestra, gave this music its first American performance with the Erie Philharmonic Orchestra under Fritz Mahler on January 13, 1953.



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